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VOGUE

TRAVEL – this Summer: Places · Routes · Clothes

V · O
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May 15, 1948
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ADVANCE RETAIL TRADE EDITION

Summer Luxury... Treat yourself – and your family – to real luxury this summer with two or three of these marvelous Martex beach sheets. Lie on them, dry on them, live with them. Big as life (36 x 68 inches) and twice as handsome. Extra absorbent, yet they dry themselves quickly. Backgrounds in Sunlight or White. At better stores.

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MAY 15th TRAVEL

VOGUE

HOW TO USE THIS ISSUE

1. To sell travel wardrobes, sell a colour base

Pages 56 through 67

2. To sell strong-green fashions

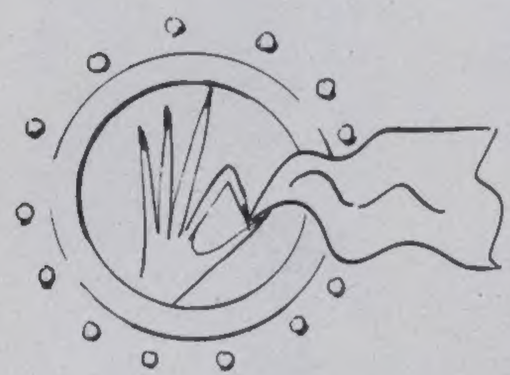
Pages 100 through 103

3. To sell fabric shoes

Pages 106 through 109

4. And don't miss—

Page 3—Trade Edition



Beach accessories: trade edition covers the waterfront

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How to Use This Issue

1. To Sell Travel Wardrobes

We Americans spent 690 million dollars for *foreign* travel in 1947, that much and at least 5 billion dollars more for going to and fro *inside* U.S.A. Travel authorities predict that this total will swell by at *least 20% this year.* Travel is big business—and since woman's first thought after where-to-go is something-new-to-wear—travel clothes are big business, too. Thus, Vogue's May 15 Travel Issue becomes a "first" in promotional plans.

The more a woman travels the more she wants a *travel wardrobe,* a group of clothes that is condensable, expandable, planned. Colour is the basis of two such wardrobes illustrated in the May 15 Vogue. "Based on Blue," pages 60 and 61, begins with navy—adds white, rose, mauve, green. "Based on Leather" (leather colour), pages 62 and 63, rallies 'round pale chamois to saddle-leather tones. Important in travel wardrobes, and in your merchandising and promotion, too, are:

Luggage, newly colourful, roomy, light, pages 60 through 64
The big travel coat that is really warm, pages 60, 62, 112
The unassuming day dress that goes ashore, sees the sights, pages 61, 64
Crush-resistant suits that "arrive" crisp and fresh, pages 66, 67, 112
The short coat that "goes out evenings", page 113
Black lace, the experienced traveller's choice at night, page 65
Light shoes, bright shoes, pages 61, 64, 106 through 111
Knits: sweaters, and sweaters-over-sweaters, gloves, pages 60, 61, 63
Stoles, newest and most packable evening idea, to make one white dinner dress seem to be several, pages 94 and 95
The foldable felt hat, the beret that packs flat, pages 60 through 63
Staccato scarfs to rescue a suit from monotony, page 63
Bags: capacious and sturdy; flat and formal, pages 60, 62, 64
The tailored pajama-and-coat wanted on Pullmans and overnight planes, page 66

Suggestions for a store-wide travel promotion:

IN A TRAVEL SHOP—
Show the right clothes for any port-of-call apt to be popular with your customers, plus luggage with a hat box, camera or shoe case in harmonizing colour, a lap robe.

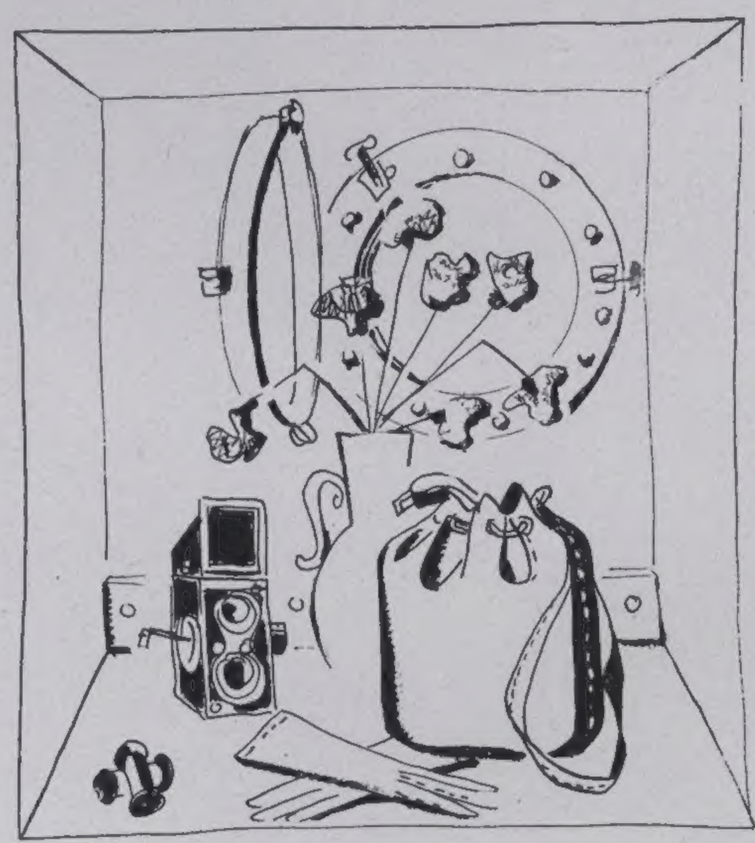
Display a blow-up or mounted copy of Vogue's summary of a travel wardrobe (pages 134 through 136, this issue). An invaluable check list or guide.

Have plentiful copies of the May 15 Vogue on tables and counters for ready consultation.

IN NEWSPAPER ADVERTISING—
Include a one-line mention of your Travel Shop at the top of each advertisement of merchandise suitable for travel.

IN SALES TRAINING—
Have a contest on assembling a world-cruise wardrobe, using the planning-principles in the May 15 Vogue.

IN WINDOWS—
Show travel clothes against posters provided by local resorts. Vary with a ship background, as shown on page 65, or with mannequins lolling in deck chairs.



FOR DEPARTMENTAL DISPLAYS—
Adapt the porthole arrangement shown on the cover of this issue as background for groups of colour-coordinated shoes, bags, hats, gloves. See sketch above.

See page 12, Trade Edition, for "Vogue Says" quotations to caption windows and displays.

ADVICE FOR YOUR CUSTOMERS—
Write to us when you need additional counsel from Vogue editors on what-to-take, what-to-wear.

To Sell the new Dark Green Fashions

Strong dark green, turf green, green with blue overtones, is colour news this summer. It looks fresh and polished in the city as alternate to black and navy. In play clothes, it is cool and inviting as a patch of shade. The May 15 Vogue, sketching a run of greens in summer fashions, shows them with beige, natural straw and white accessories. Promotional possibilities here, for beach shop, play clothes, dress departments.

In window displays: play dark greens against greens-and-white. Backgrounds: green and white awnings; palmettos; box-hedges with white terrace chairs; an apple tree with white leaves, pale green apples, mannequins in dark greens posed in its branches. A card with a "Vogue Says" quotation from page 12, Trade Edition, and a copy of the May 15 Vogue open to page 100, complete the display.

In a newspaper advertisement: show a week-end wardrobe based on dark green, with parasol, sandals, beach bag and shady hat included. The headline might read "Vogue Says: strong green: summer forte".

To Sell Fabric Shoes

In many summer custom-order collections shoe leathers went to waists as belts and cummerbunds, even in evening clothes. Fabric, conversely, went to the feet. This important detail marked a fashion which is now in full swing: the fashion for fabric shoes. The May 15 Vogue, in a four page editorial (pages 106 through 109) shows linen, Shantung and crepe shoes as piquant accents to summer clothes—often matched to a ribbon belt, a parasol, a piping.

Fabric shoes can be the seasoning of shoe collections this summer. Let them brighten summer suits and afternoon dresses. Display them with parasol partners, as sketched at right. Display them in a window of white evening fashions—pastel stoles, pastel shoes. Have dye-swatches in fitting rooms so that your customer, when she buys a dress, then and there can decide on a shoe colour. To suggest this, have a "Vogue Says" card in each fitting room (see page 12 of this supplement). To stress in sales training: with coloured shoes, choose a stocking shade to carry on shoe colour or dress colour.

. . and Don't Miss—

Dali and rising fashions (page 88), airy evening gowns in a Dali setting.
Cottons: price in disguise (pages 92 and 93), little dresses for frequent changes.
White—palette for colour (pages 94 and 95), white evening gowns, colourful stoles.
Paired pieces; cool separates (pages 98 and 99), full skirts with blouses, a play suit.
Around the world wardrobe (pages 134-136), clothes-plan of a Vogue editor for a 60-day tour.

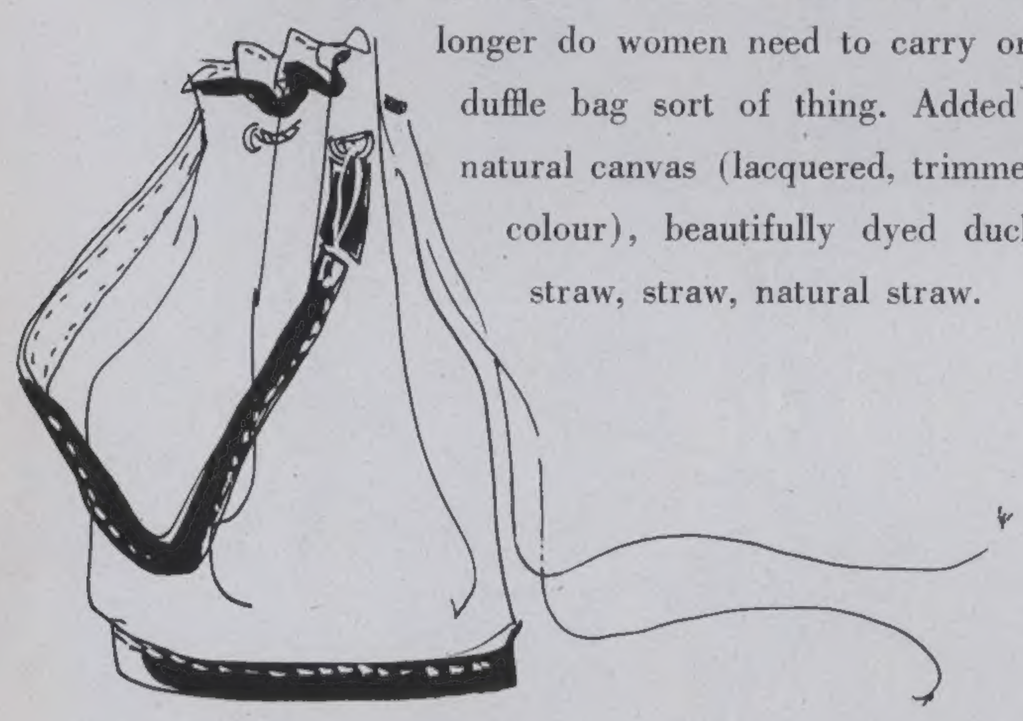
FORECAST:

a high tide in beach accessories

Seaside accessory fashions are tempting—the prices are on the sunny side—and the resort business was better-than-average this past season. That's why we expect a high summer tide in beach accessories. That's why we suggest a Sun and Surf Shop—if you haven't already planned one. Locate it cautiously—stock it wisely—and be sure your mermaids have enthusiasm as well as sales books.

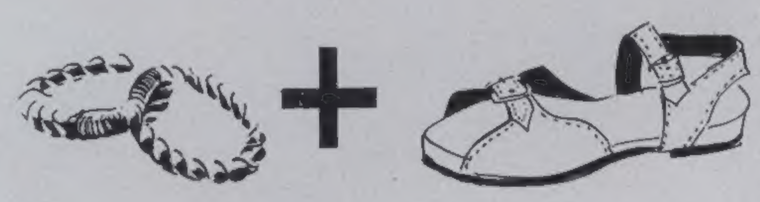
Beach bags are big

They're big in size, big in business (one manufacturer says his sales are 150% above last year). There's welcome news in the fine way these beach bags are made—with partitions and pockets—as thoughtfully engineered as are fine leather bags. No longer do women need to carry only the duffle bag sort of thing. Added news: natural canvas (lacquered, trimmed with colour), beautifully dyed duck, and straw, straw, natural straw.



SPOTS AROUND THE EYES
news in sun glasses and their frames: made of cloth laminated in plastic in many a costume colour: red, blue, green, with white polka dots. $3.00 each, #260 New Look,

APEX SPECIALTIES CO.,
350 Fifth Avenue, N. Y. C.



Combine fashions–sell more

Show two cotton scarfs attached to under-crown of hat to secure it and give added fashion interest.

Fill beach bag with necessities: towel, cap, sun oil, sun glasses and other sun-items.

Show hemp-and-handsome jewellery with other neutrals such as the straw hat-with-eyelashes.

Suggest two long matching beach towels—upper corners tied or buttoned together at shoulders—wrapped as a toga—bound at waist with hemp belt.

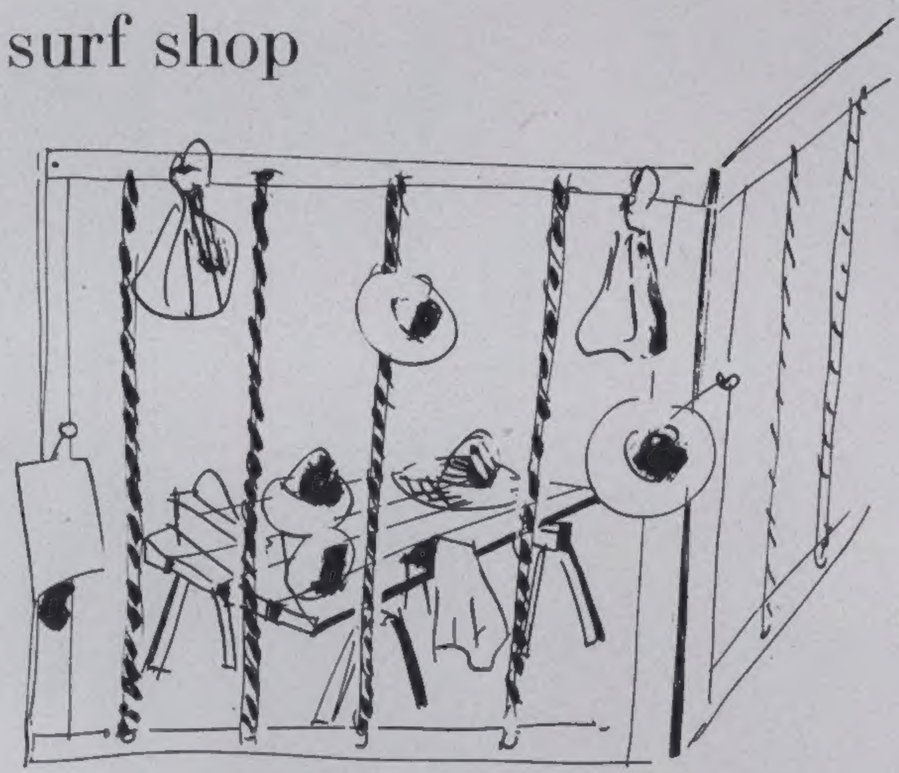
Show mats to buy in pairs, like twin beds.

Include merry items in your stock to keep your department in high-holiday spirits. We have pictured several gay this-es and that-es, and we've given you some exciting and perhaps new resources to help make your beach shop salty.

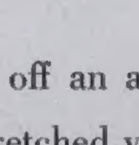
Idea for designing a sun and surf shop

"Partition" off an area with large ropes 6 inches or so apart, stretched vertically from floor to ceiling. Or if the ceiling is too high, construct a wood frame to support rope "walls". The shape can be as you like: circular, oval or square. Ropes will give a new-neutral tone—and display merchandise hung on them. For counters use carpenter's saw-horses and planks—good atmosphere. Try pickling wood for "driftwood."

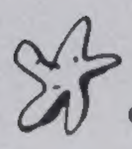
Alternate suggestion: rope ladders for displays.



A wave of merchandising ideas for a beach shop



Give it a bright shiny name: Sea-Girl Shop, Sand and Surf Bar, Sandpiper Shop, Beachcomber Bar, Store Name Cabana Corner, Dive and Dip Shop, or what have you.



Keep merchandise get-at-able. Provide plenty of counter space so customers may touch and examine—touching is believing.

Collect items from all over the store which are needed for seaing and sunning: from ocean going (waist) liners and strapless brassières to sun-guard lotions and glasses. The more imagination and practical mare-sense you use collecting, the more customers will be grateful for your thoughtfulness in saving their steps and time.

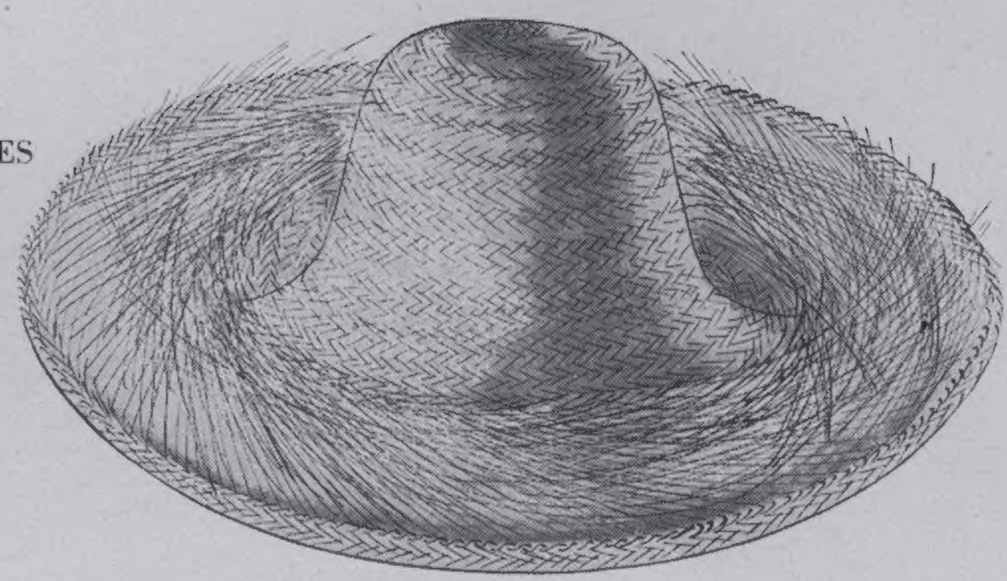
More service idea: If a store were really magnanimous, it would place children's regalia in a department near the mothers'!

Encourage sales people to sell two bathing suits to a customer—one to wear, one to dry.

Publicize your shop well—you might give fashion shows at your country clubs and use members for mannequins.

Good propaganda: Advertise that customers can buy all their beach needs in one part of your store: "You Can Buy Everything But Swimming Lessons At Store Name."

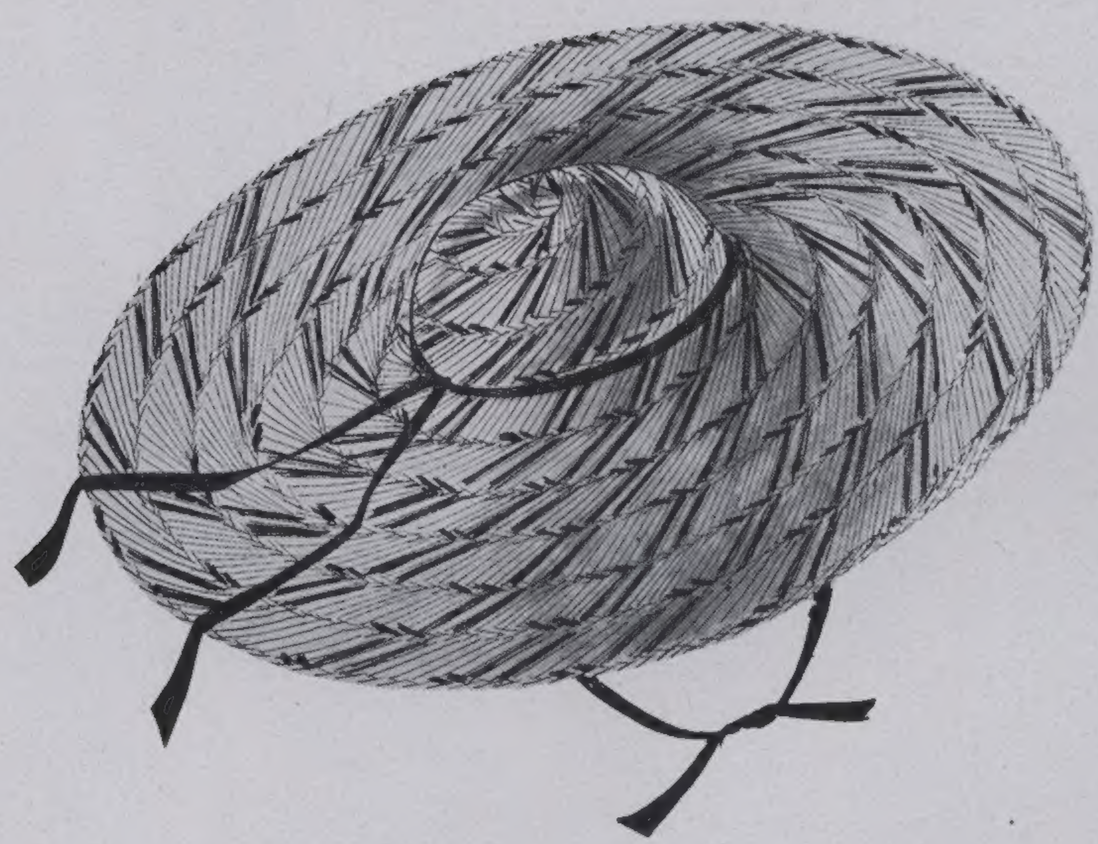
Forecast *(Continued)*



(RIGHT) HAT WITH EYELASHES

Hat with shade, too, to protect the fair skin of this summer's beauty. Nicest in natural palm. $9.00 doz. #Shoefly,

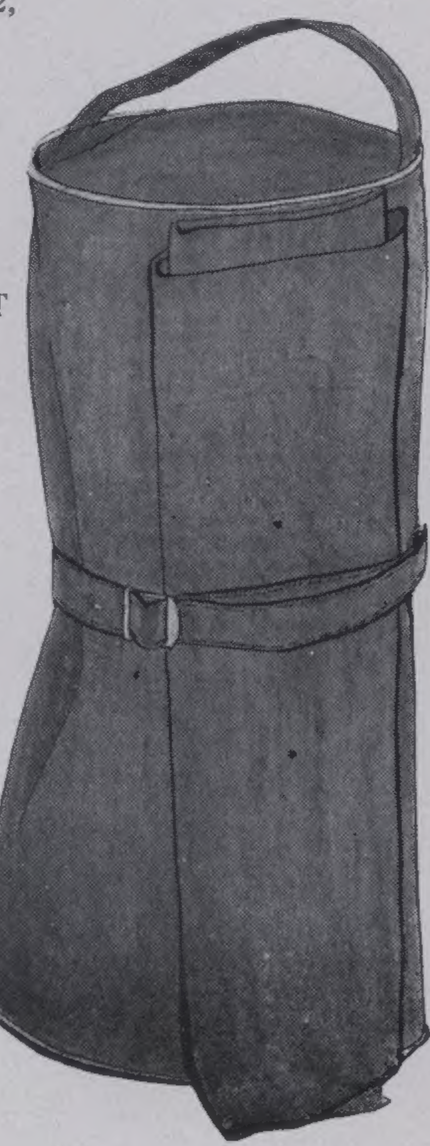
PAN AMERICAN SHOP,
822 Lexington Avenue, N. Y. C.



(LEFT) IN THE SHADE OF THE LARGE CHAPEAU

That is where many a fair lady will wish to be this season for staying light-of-skin. Sewn strips of woven popote palm. Natural with burgundy, $30.00 dozen, #Zun 2,

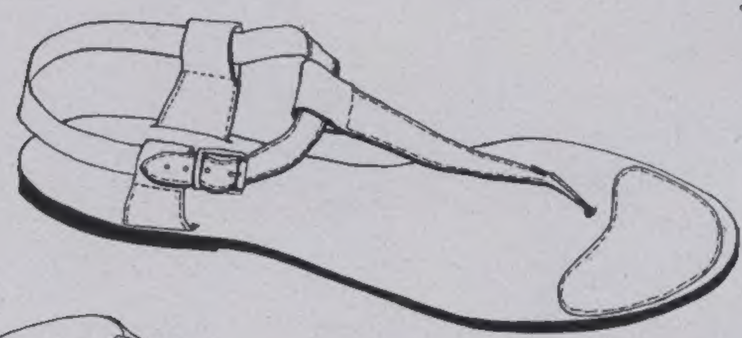
PAN AMERICAN SHOP,
822 Lexington Avenue, N. Y. C.



(RIGHT) BAG UNROLLED FORMS MAT

Fill pouch with towel and it forms a head rest—a pretty and purposeful invention. Sail duck, blue with white, red with white, green with white. $36.00 dozen, #800,

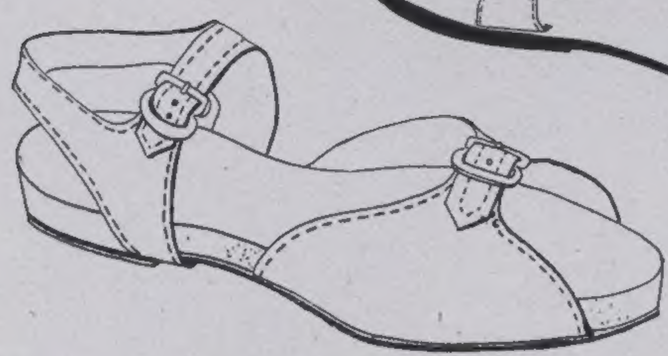
UTILITY PRODUCTS CO.,
30 West 13th Street, N. Y. C.



(ABOVE) STRIP-TOES THONG SANDAL

Foot loose and fancy free fashion for the young. #168 elk leather in many colours including Honey Creme, $3.35,

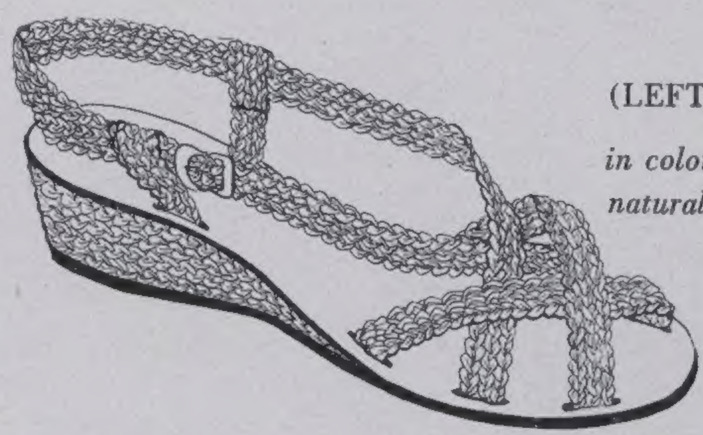
COBBLERS INC.,
47 West 34th Street, N. Y. C.



(ABOVE) SANDPIPER SANDALS

Have cork platforms which the young love. Elk leather; brown, white, black, green, red, $6.75, #3120 Sandpiper,

OOMPHIES INC.,
137 Varick Street, N. Y. C.



(LEFT) STRAPPY RAFFIA

in colours to harmonize with bright play clothes: natural, riot-red, yellow, navy, white. $6.00 each, #345,

J. MACKEY & SONS,
542 Pearl Street, N. Y. C.

(ABOVE) BRASS & TWINE NECKLET

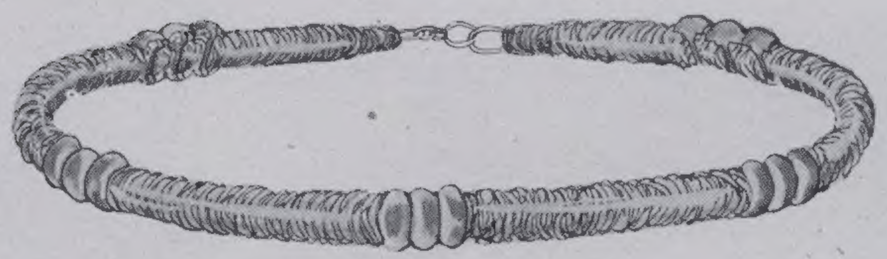
New fashion twist for a sweater or swimming suit. Natural hemp, naturally handsome. #10999, $2.50 each,

ARPAD,
689 Fifth Avenue, N. Y. C.

(BELOW) TWINE-TRIPLET BRACELETS

Quite quoit-like, quite original as play-clothes fashion. Natural hemp, finely waxed. $0.50 each, #11004,

ARPAD,
689 Fifth Avenue, N. Y. C.



(ABOVE) HEMP AND HANDSOME

Can become belt or neck-buckler over beach coat, toga, or dress. Natural hemp decked with brass. $4.00, #5938

ARPAD,
689 Fifth Avenue, N. Y. C.

(ABOVE) LIGHT WEIGHT UTILITY

Bag for heavy lifting. Lining: waterproof plastic. Fabric: duck in natural, tan, white, blue, green; with brown or red leather trim. $48 dozen, #440,

BEEZEY PRODUCTS INC.,
71 West 35th Street, N. Y. C.

(RIGHT) VERANDA FASHION

for veranda-living, garden parties. Made in Italy. Silky raffia, cotton lining, natural with blue, red with blue, red with green and other shades. $35.65 dozen, #C. 0157,

WM. B. LANDESMAN,
347 Fifth Avenue, N. Y. C.

Forecast *(continued)*

(RIGHT) NEW SHAPE TO SHADE

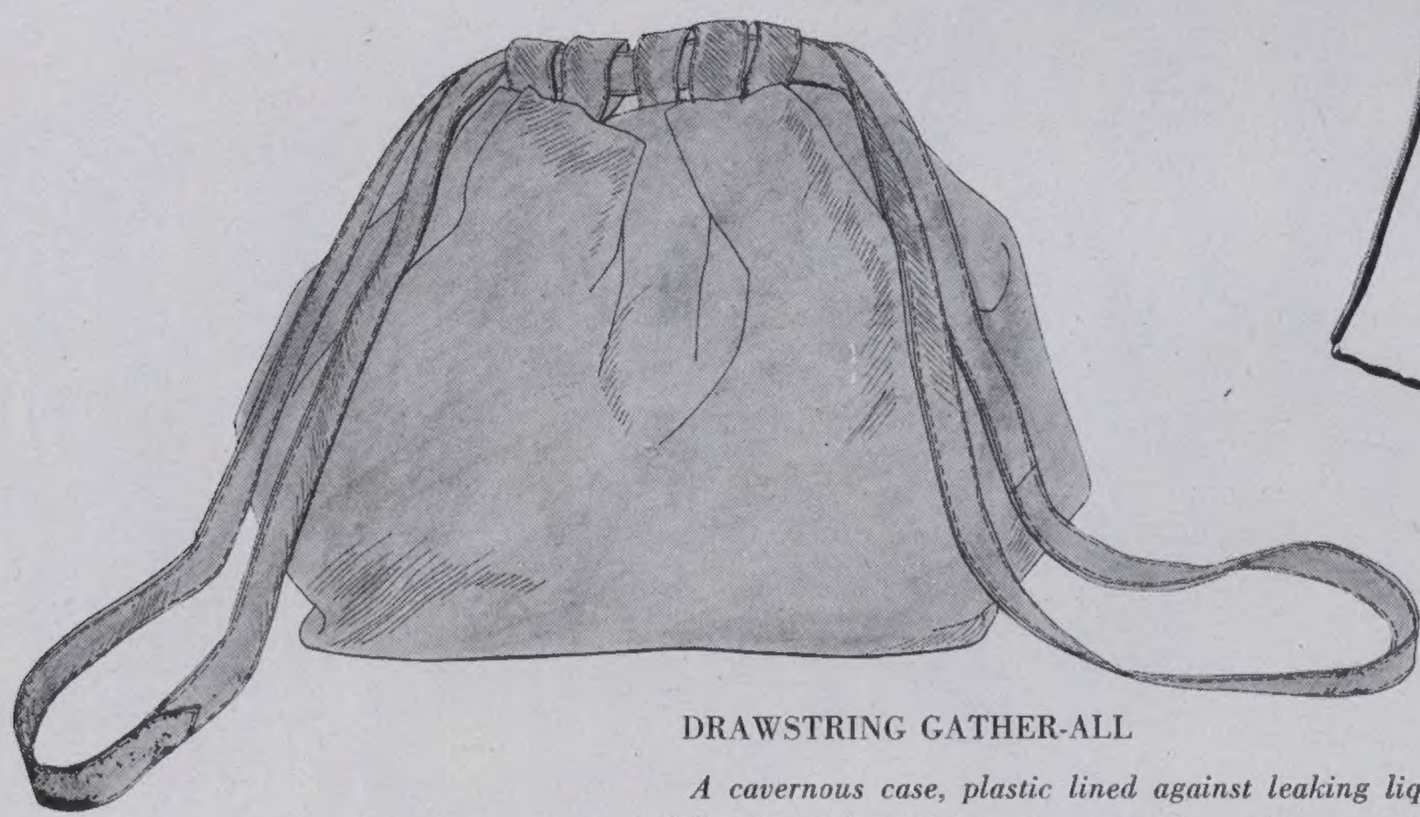
The frames: a deliberately new, upside-down design. Becoming, too. Tortoise shell and many costume colours. Ground lenses. $3.35 each, #Satana,

WILLSON PRODUCTS INC.,
Reading, Pennsylvania

(RIGHT) CLEVER CABANA CASE

With two zips, it turns into a make-up shelf to hang conveniently. It comes already supplied with beauty and sun-guard "implements". Red with yellow, red with blue duck. $21.00 each, #8116,

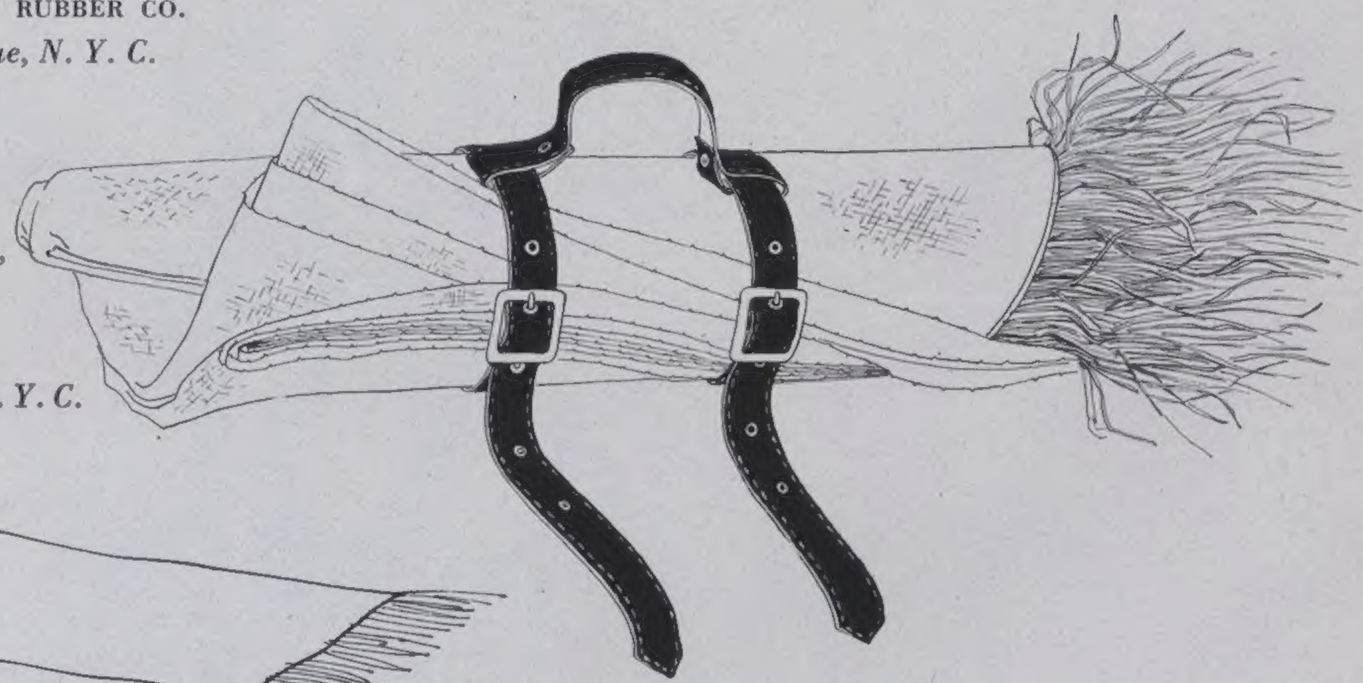
ELIZABETH ARDEN
681 Fifth Avenue, N. Y. C.



DRAWSTRING GATHER-ALL

A cavernous case, plastic lined against leaking liquids. Rubberized cheviot serge of exciting colours: poppy red, yellow, China blue. $36.00 dozen, #3225,

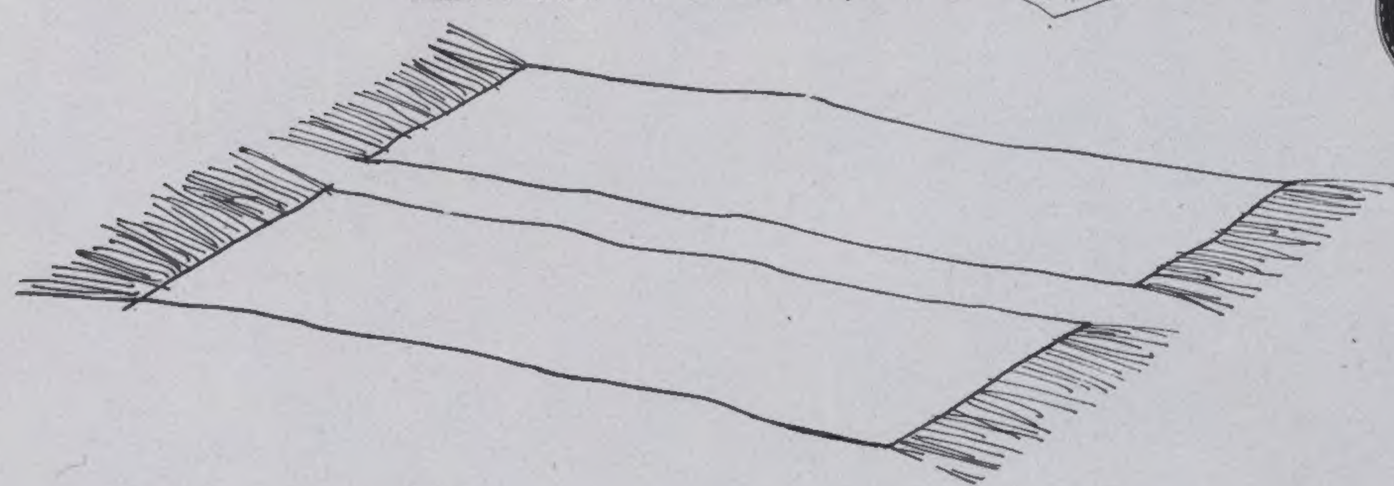
I. B. KLEINERT RUBBER CO.
485 Fifth Avenue, N. Y. C.



TAKE-TWO LOUNGE MATS

Feather weight natural raffia-cloth, fringed. Strap carrier, red leather. $5.00 pair, #175,

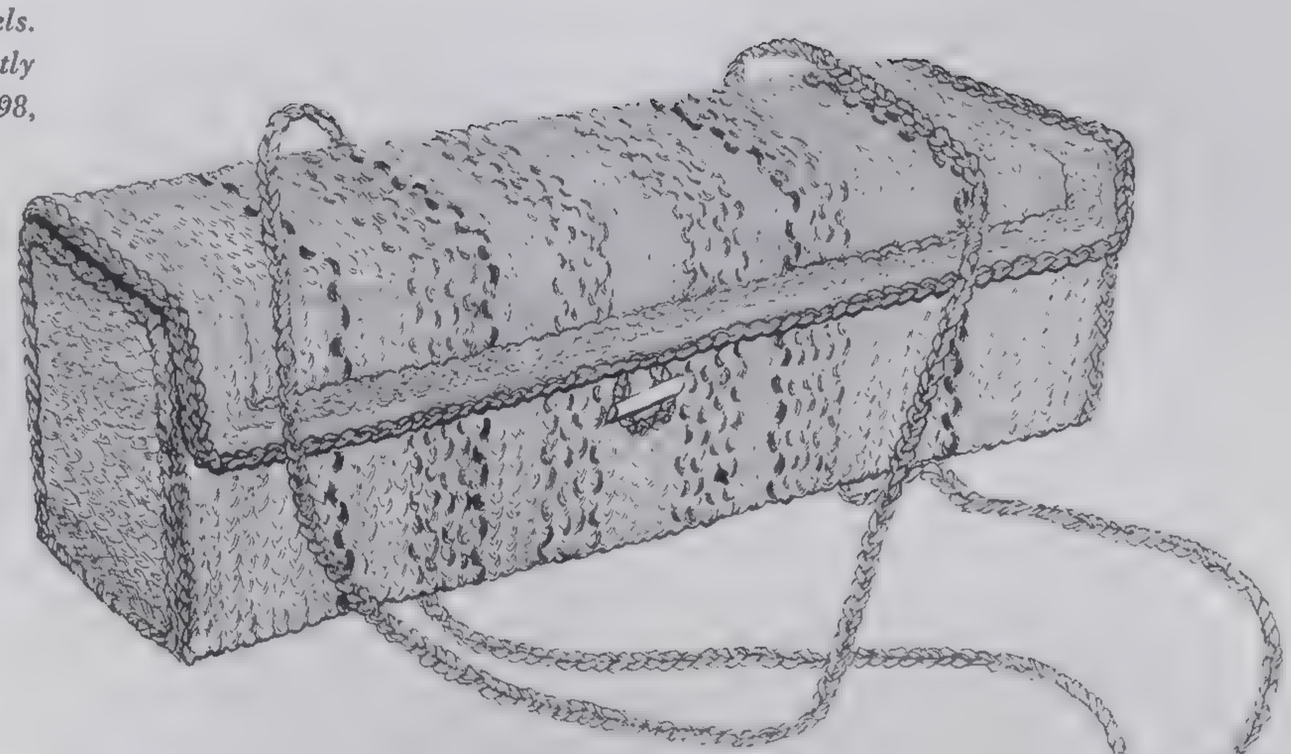
MAX STRAUSS *138 East 56th St., N. Y. C.*



(RIGHT) "SANDWICH-LOAF" BASKET

Built to carry bottles and bath towels. Raffia and sisal of light tones, brightly lined with cotton. $72.00 dozen, #5098,

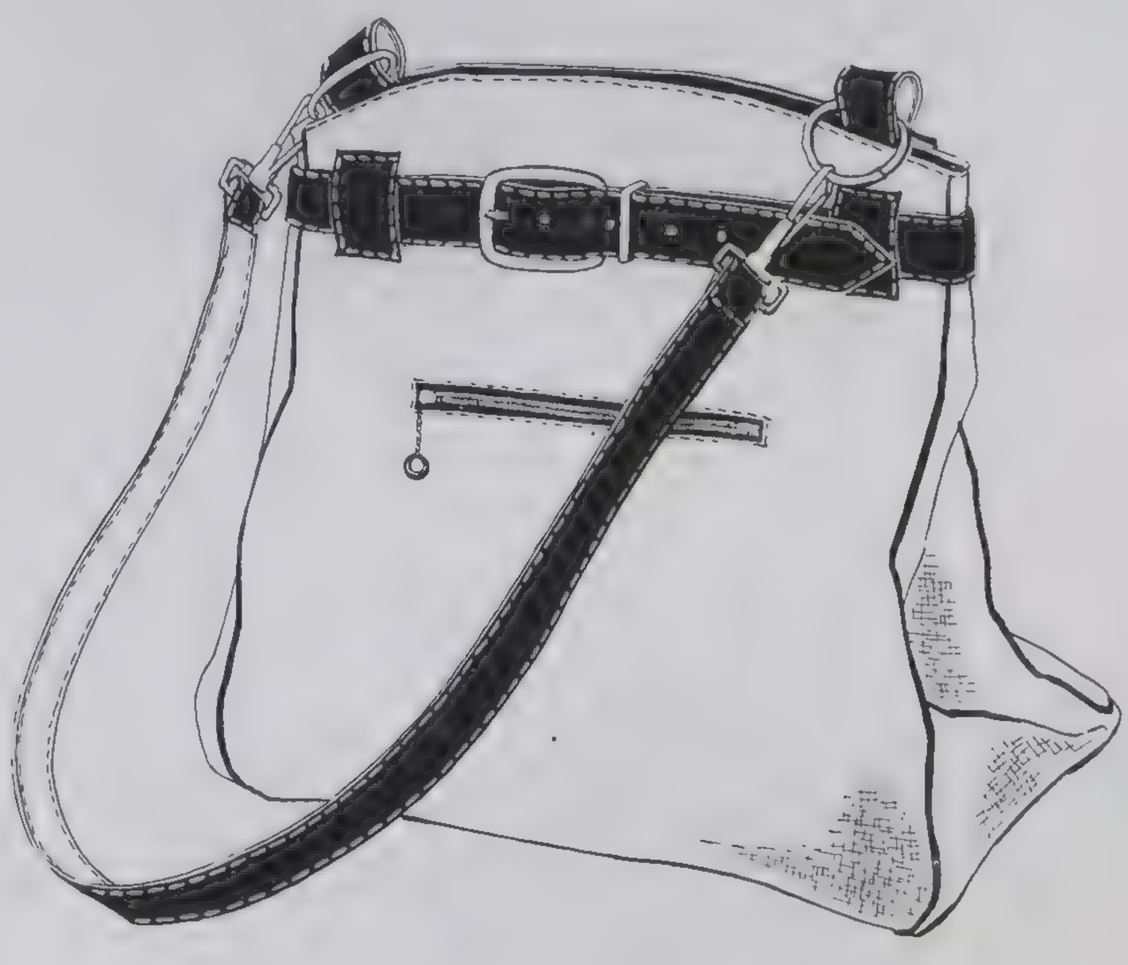
SIMON BROS. CO.
6 East 34th Street, N. Y. C.



(LEFT) FUNCTIONAL AND FINE

A carefully crafted bag, planned with infinite invention. Natural canvas glazed to be practical, lined to repel liquids. Brass hardware. Trim: morocco leather: green, navy red, brown, black; $10.50 each, #4425,

LESCO, LTD.
8 East 34th Street, N. Y. C.



(RIGHT) LOOKS WELL, WORKS WELL

Bag with beauty on the surface and under. Outside: fine raffia-cloth with trim of red, green, turf rawhide. Inside: leather to match. Its pocket zips for safety. Its belt detaches to be worn on dress. $6.50 each, #908,

MAX STRAUSS
138 East 56th Street, N. Y. C.

ALL PRICES QUOTED ARE WHOLESALE

Extra copies of this Trade Edition supplement are available at $1.00 for fifty, $2.00 for one hundred. Order them from: Vogue Merchandising Service, 420 Lexington Avenue, New York City 17, New York.

Vogue suggests: shades of autumn

	BASIC COSTUME COLOURS	DECISIVE DETAILS*
NEUTRALS	1. *Two beiges* look important: a. flat, colourless beige b. yellow beige 2. *Taupe* for high fashion: in dress fabrics such as duvetyn and broadcloth 3. *Greys:* elephant grey still high fashion medium dark grey for volume light blue-grey for volume in dresses	mustard coral lipstick red chamois
BLACK		mustard, lipstick red especially good
BROWNS	1. *Jet brown,* high fashion 2. *Very dark brown* seen throughout market 3. *Cocoa* through *luggage* for coats and suits 4. *Mahogany brown,* high fashion through volume 5. *Cinnamon* in sportswear, country, notably in gabardines 6. *Clay shades* evolved from orange, important accessory colour	yellow chamois amber
BLUES*	1. *Midnight blue* in top and medium brackets 2. *Bright navy* for country 3. *Dark navy* for high fashion **Note: navy suede shoes and bags are corespondents in this new interest in navy*	amber chamois
REDS	1. *Ruby red* in dress fabrics: broadcloth, satin 2. *Bright lipstick* in sports fabrics, suits, coats 3. *Garnet red* in dress fabrics: duvetyn, broadcloth; watch for volume sales	yellow chamois
GREENS	1. *Dark blue-green* (bottle-green): watch as possible high-fashion colour in dress fabrics, especially duvetyn 2. *Deep moss-green* for high fashion and volume in dresses, coats, accessories 3. *Deep emerald* important in sports fabrics: such as gabardine, twill	chamois amber
PURPLES	1. *Eggplant* for high fashion 2. *Bright blue-purple* for country in tweed, gabardines 3. *Mauve*—limited as a special costume colour	chamois beige
BRIGHT GOLD MUTED GOLD	Important in tweeds, flannels, twills, cords; watch in crepes and satins, too	chamois amber **Show one of these colours with the costume calling for one touch of colour*

THESE COLOURS ARE OUR SPRING STRAWS-IN-THE-WIND. WATCH THEM FOR NEWS.

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To sell fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards.

YOUR RELEASE DATE: May 17 East, May 24 West of the Mississippi.

. . . *to sell Travel Fashions*

. . . *based on colour*

VOGUE SAYS: "The note of departure: blue"
VOGUE SAYS: "First travel principle: navy-blue"
VOGUE SAYS: "Midnight blue: basic for travel"
VOGUE SAYS: "Travel wardrobe: beige to brown to black"
VOGUE SAYS: "Pumpkin-bright: travel-right dress"
VOGUE SAYS: "Rally your travel wardrobe around *one* colour"

. . . *for daytime*

VOGUE SAYS: "Beige wool coat: wear-with-all"
VOGUE SAYS: "Travelling costume: summer-weight tweed"
VOGUE SAYS: "For travel, the jacket's the ticket"
VOGUE SAYS: "Wool jersey suit: wonderfully packable"
VOGUE SAYS: "Wool jersey: *the* travel dress"
VOGUE SAYS: "Silk Shantung suit: for 24 hours, 24 countries"
VOGUE SAYS: "Cotton chambray: good gang-planking suit"
VOGUE SAYS: "Silk print: indispensable for travel"

. . . *for evening*

VOGUE SAYS: "Black lace for evening: traveller's choice"
VOGUE SAYS: "Tissue faille for a majority of evenings"
VOGUE SAYS: "Evening coat-dress for a travel wardrobe"
VOGUE SAYS: "Evening white: travel palette for colour"

. . . *and wear-with-alls*

VOGUE SAYS: "Accessories *localize* a travel wardrobe"
VOGUE SAYS: "Wear a mink stole around the clock, around the world"
VOGUE SAYS: "Add a flowered stole to a white evening dress"
VOGUE SAYS: "Leghorn cartwheel: extra hat for travel"
VOGUE SAYS: "A felt cloche is unperturbed by travel"
VOGUE SAYS: "A satin envelope for every evening"

. . . *to sell Summer Green*

VOGUE SAYS: "The new greens are cool and shady"
VOGUE SAYS: "Beach coverage: green striped on white"
VOGUE SAYS: "Chambray bathing suit: underwater tones"
VOGUE SAYS: "Flash green against white or beige"
VOGUE SAYS: "Linen opera pumps in city-dark green"

. . . *to sell Summer Separates*

VOGUE SAYS: "Silk blouse: useful summer separate"
VOGUE SAYS: "Cool combination: blue skirt, white shirt"
VOGUE SAYS: "Active play suit with a skirt for lolling"
VOGUE SAYS: "Polka dots: bright summer separates"

. . . *to sell Summer Dresses*

VOGUE SAYS: "Summer strategy: have many 'little' dresses"
VOGUE SAYS: "Linen-like dresses: price in disguise"
VOGUE SAYS: "White-to-purple plaid: all day in town"
VOGUE SAYS: "Cotton goes from town to country"

. . . *to sell Cloth Shoes*

VOGUE SAYS: "Cloth shoe, froth shoe for summer"
VOGUE SAYS: "Shantung shoe: logical lightness"
VOGUE SAYS: "Shantung shoe, Shantung suit"
VOGUE SAYS: "Opera pump: cool dark linen"
VOGUE SAYS: "Summer-light shoe: linen wedge-Oxford"

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☐ window cards ☐ floor cards

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VOGUE SAYS: "SUN-BACK DRESS: CANNY PLAN FOR SUMMER"
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VOGUE SAYS: "PAIRED PIECES MAKE SUMMER COSTUMES"
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VOGUE SAYS: "CLOTH SHOES: LIGHT AS FOAM, LIGHT IN TONE"
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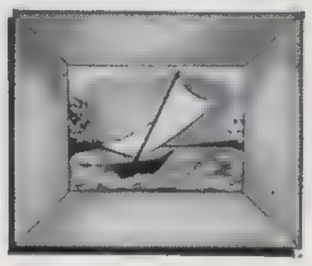

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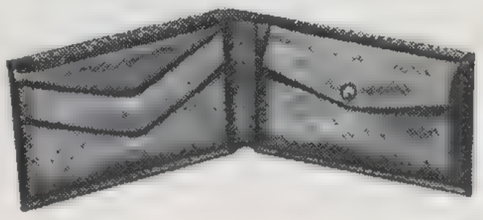

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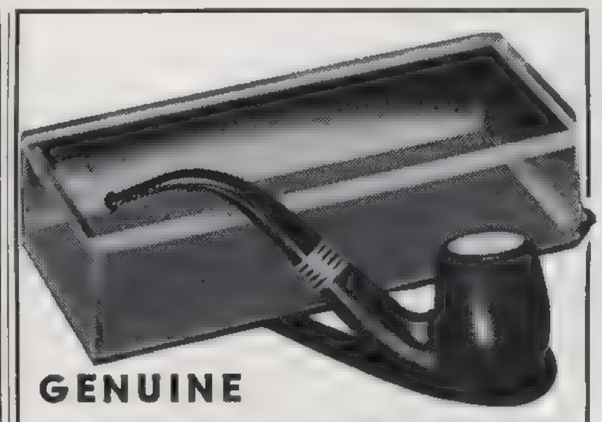

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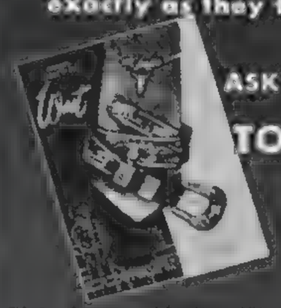

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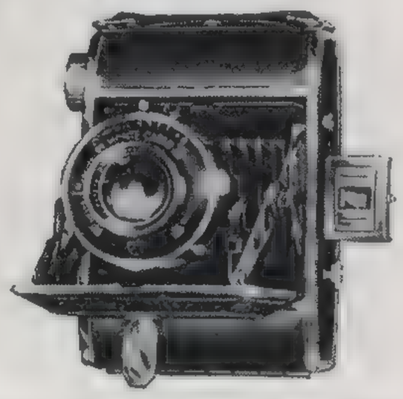

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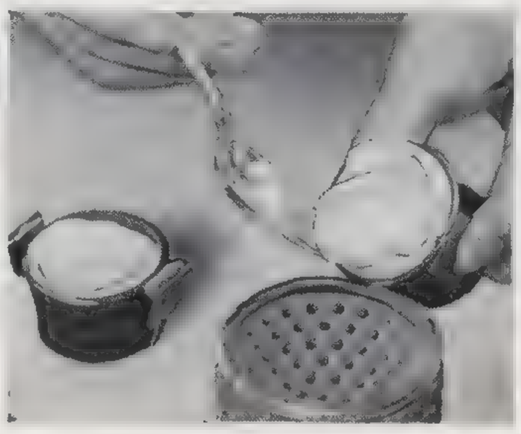

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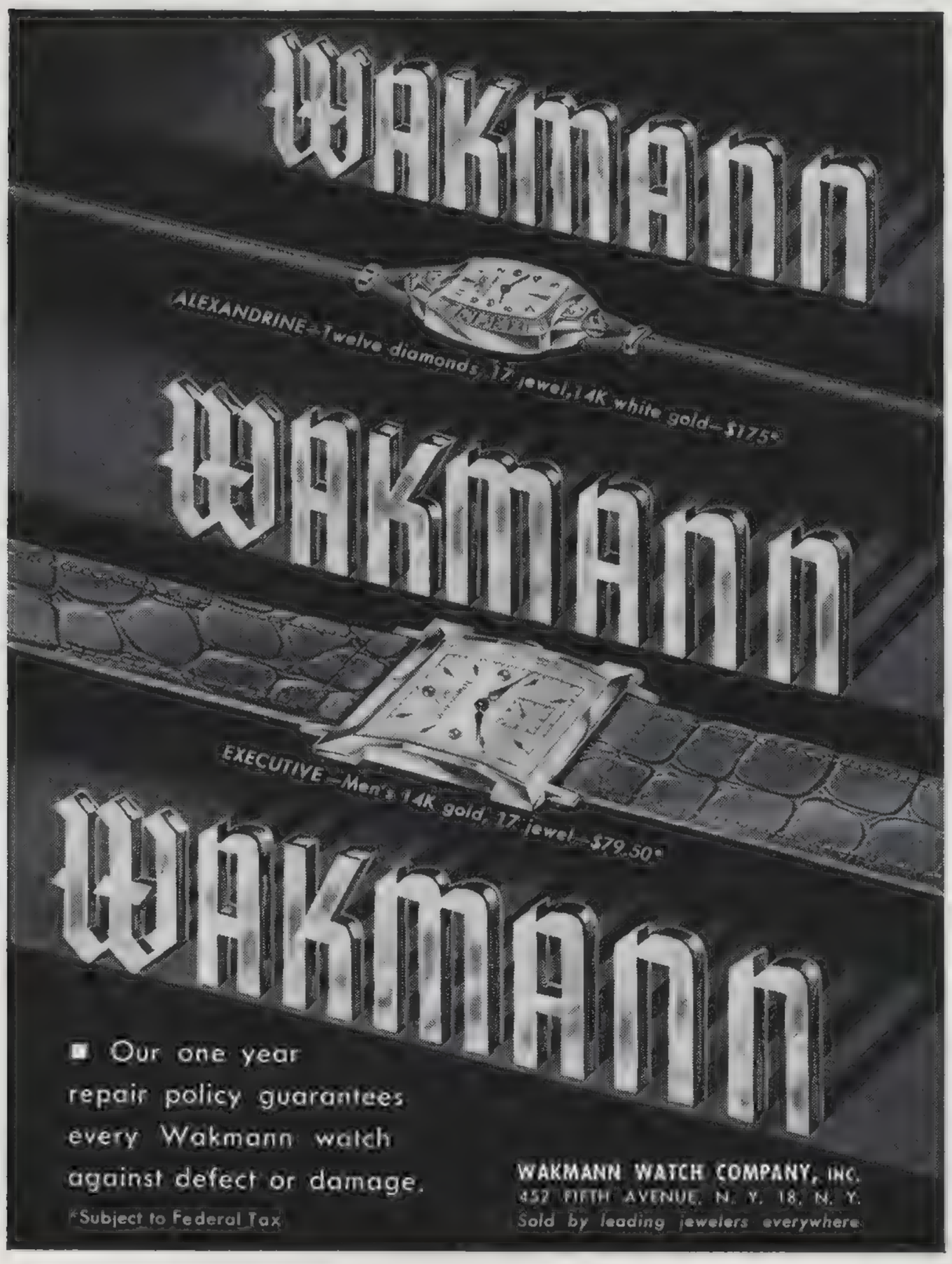

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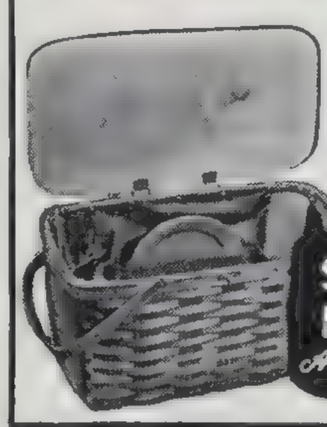

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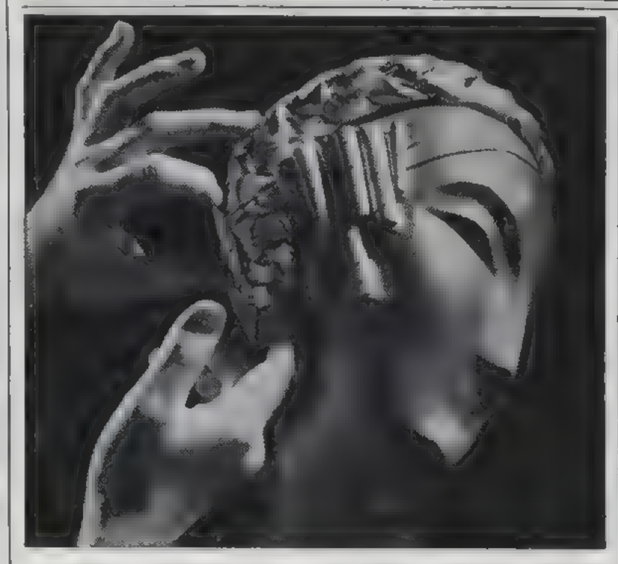

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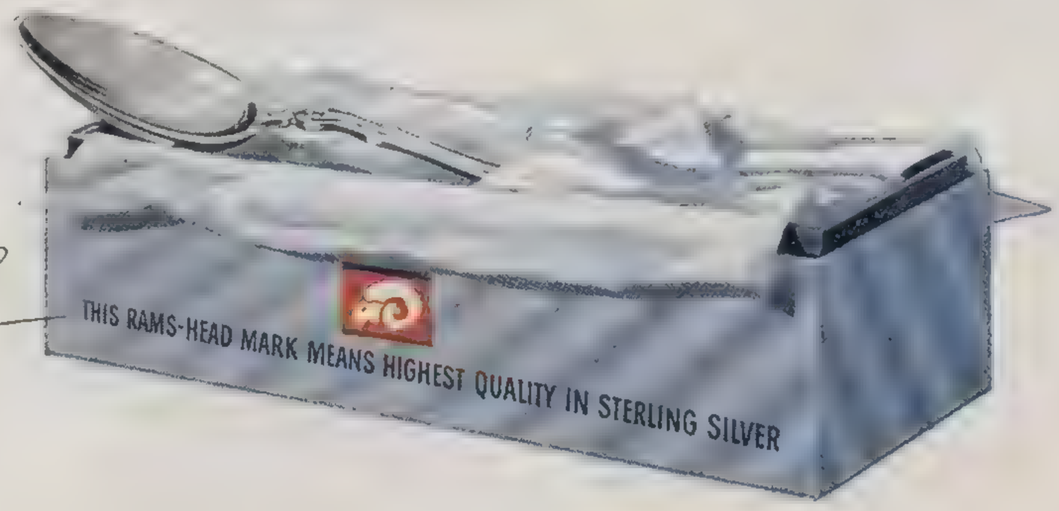

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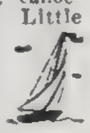

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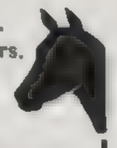

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incorporating Vanity Fair

MAY 15, 1948, CONTENTS

Travel—This Summer: Clothes

Vogue's eye view of travelling widely 55
Travel form: today 56–67
Wanted on journey 56
The jacket's the ticket 59
Based on blue 60–61
Based on leather 62–63
Beige to brown to black 64–65
A good, plane suit 66
If you go by boat 67
Dali and rising fashions 88
Mainbocher variants 90–91
Cottons: price in disguise 92–93
White—palette for colour 94–95
Three-part costume for the beach 97
Paired pieces: cool separates 98–99
Strong green: summer forte 100–103
Cloth shoe: froth shoe, city shoe 106–109
Vogue Designs for Dressmaking in Shantung, linen 110–111
Important as your visa . . . an accurately chosen travel wardrobe 112–113
Luggage: good and plenty 114
Around-the-world wardrobe 134–136

People and Ideas

American plan: a dozen summer resorts 68–69
The Dutch character. By Maddy Vegtel 70–75
Visiting Saints of Guatemala. By Harriet de Onis 76
"I am in Quito . . ." By Christopher Isherwood 77
An hour in Westminster Abbey. By James Pope-Hennessy . . 78–79
European spotlight: England, France, Italy, Majorca, Austria, Switzerland, Portugal, Scandinavia 80–85
American road signs. By Witold Gordon 86–87
Points . . . en route 89
Without passport—Hawaii, Canada 96
Going to the Springs—American spas 104–105
Travelling light. By Ernesta Barlow 122
Rules for Canasta 137

Special Departments

Shop Hound 32–36
Vogue's School and Camp Directory 46–47
Discoveries in Beauty 129, 132–133

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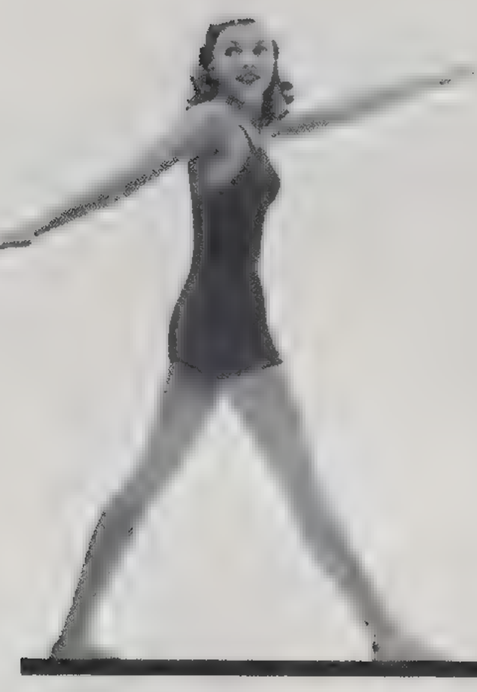

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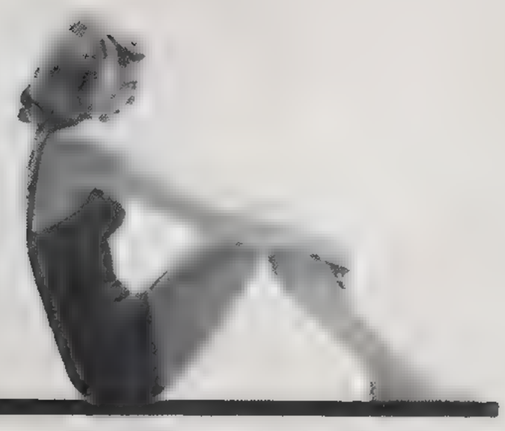

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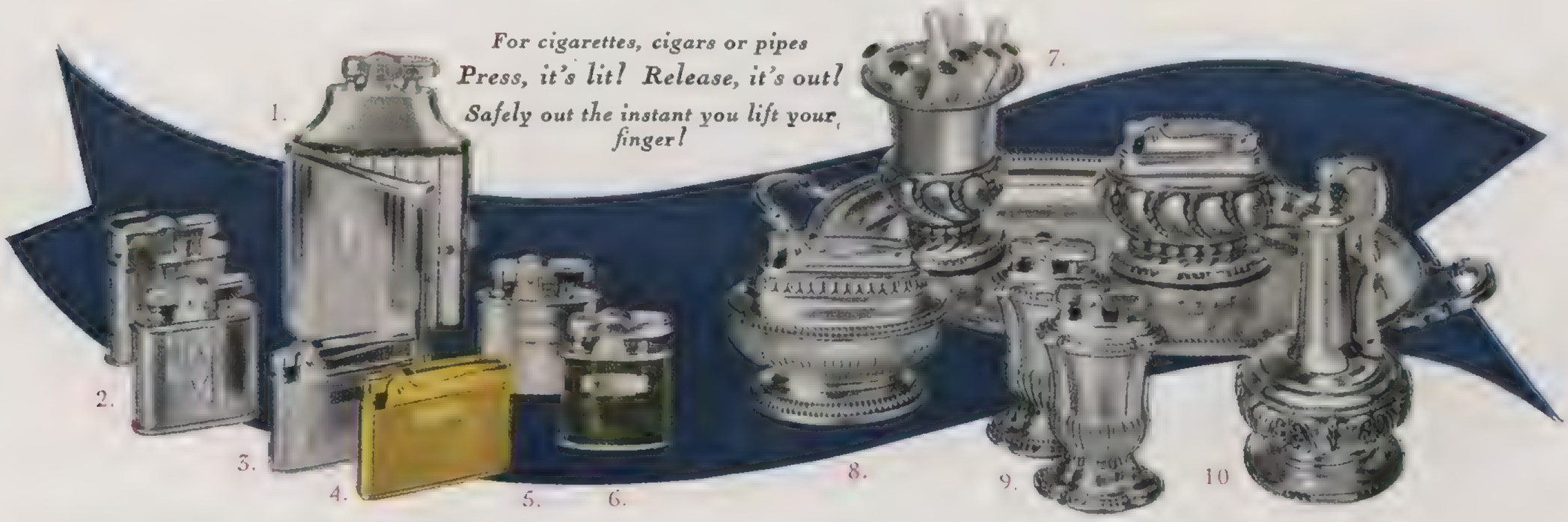

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PENN

COVER: *The old, fine, careless rapture of Sailing Parties seems gone; but farewells still have their special quality, such as these: Beaming Colorado Carnations from Irene Hayes. Gloves (by Fownes), from Arnold Constable. Ready camera (the famed reflex Rolleiflex) from Willoughbys. The fruit, flowers, wired goodbyes. The candy, champagne (obviously, from A Friend).*

Behind every visa stamped "for pleasure," between the layers of tissue paper in your bags, lie the real, the secret, the unconfessed reasons for travel. The private and particular Far Horizon we are after. Tickets, galleries, views, are frequently red herrings. Our real yearning we hide in silence—sometimes from ourselves. It is as various, as individual, as the shapes of our noses. (And a meticulous yardstick of our inner dimensions.)

Why *do* we travel? For scenery? Enlargement? Table conversation? Out of snobbism? An urge towards a Grade B adventure? To acquire the raw materials for memory? In the hope that, against a strange background, we will appear more attractive, important? In pursuit of the spiritual refreshment of first impressions? Ideally, the mind and the body travel together, rejoicing and compatible, on the same ticket. But consolation for those to whom a tangible ticket is unavailable: remember Thoreau, who "travelled widely in Concord," who rode a "free pass" over the universe.

To travel, unprepared, is pure extravagance. Whatever the price, the ticket will be exorbitant. And *prepared* means not only reading up, questioning friends, gathering lists and letters. It means being in a state to "take in."

Who has not felt saddened, cheated (even a little resentful) after meeting travellers who have "been everywhere"? Too often the mediocrity of their point of view flattened an Alp, dried up the Victoria Nyanza, dulled an Attic sun, and one's own reactions, to the elms on Main Street, exceeded theirs in every value. Things, places, impressions, in themselves, are always interesting. The beholder alone can make them dull.

With women, clothes are a part of travel. The perfect clothes contribute (out of all proportion by cold logic) to perfect enjoyment. The reverse proves it. Only accurate selections leave one free and relaxed, to enjoy the real purpose of the trip. This issue, beginning with the next page, is dedicated to that purpose to help you select carefully, so that the lack of an airy silk won't keep you from a rich hour on a baking Piazza; the lack of a wool suit, from Hamlet, in the cold courtyard at Elsinore.

118
118

TRAVEL FORM: TODAY

Travelling today is a sound international policy, with far better reasons for being undertaken than for refreshment alone. Travelling and what the traveller spends is a partial answer to the economic needs of half the places on earth. It is a celebration of our own freedom and a contribution to the freedom of others. It is the safest, swiftest way toward becoming properly informed, of deepening one's sense of other lives. Which makes travelling a good move, this year . . .

Of course, it is given fact that some people can take off on a world tour with more ease than others can board the afternoon train to Philadelphia. And the difference lies in planning. The rhythm of good thinking in a travel wardrobe is coordination; the pivot of coordination, colour. One workable plan is to establish a colour scale in the hard-to-pack pieces, in shoes and handbags—and to draw into their orbit the colours of coats, suits, dresses. Brown, russet, and tan can be one basis around which you might dress with the flexible run of greys, browns, tans, greens. A second plan is the navy-blue base, particularly good for flying to California, to Maine resorts. The navy-blue coat might be a reefer (alternative to the plaid greatcoat illustrated on page 60) to be worn with black accessories, if you choose. It draws red, orange, grey, chamois to it; and in the case of resorts, white and all the pale pretty colours, equally well.

Travel advice, item number one: Take one, and the best, of every kind of clothes you'll need; as few duplicates as possible. *One* silk suit, *one* dinner dress, *one* bathing suit, *one* thin wool suit, *one* over-all coat, *one* thin dark silk Shantung dress. Leave your prints at home; your unwieldy-to-packs; your special things that call for a great deal of "wearing." There are many dresses now with an adaptability that automatically lightens travelling. The in-between dress, for example, cut longer than street-length, shorter than evening-length. You find it in black, navy blue, in lace (one, in black, is shown on page 64) and you'll wear it for cocktails, for dinner, for dancing, for theatre, and all but great evening parties.

There is little formality on small, crowded boats. Even the Veranda Grill (successor to the Ritz restaurant) on the Queen Elizabeth calls for no greater formality than you'd find comfortable for "public" evenings in New York. The old rule is still the safe rule: don't dress for the first or last nights on board. But you won't feel black-sheep if you don't dress for the evenings in between, either. And if your husband hasn't packed a dinner jacket among his "Wanted *(Continued on following page)*

WANTED ON JOURNEY *(opposite)*

The neat, lightweight, Arthur Gilmore suitcase, bound with cowhide ($48 plus tax); the slim, long-stemmed, silk umbrella; smooth, two-toned, grège gloves, made by Legrand for Dior (Neiman-Marcus); the adaptable mink cape, from Maximilian; the solid excellence of his 29″ top-grain cowhide Pullman case (Amelia Earhart Luggage, $103 plus tax; at Altman); his Hansen pigskin gloves; his infallible brown snap-brim ($14) and wood-handled silk umbrella ($16), both from Brooks Bros.

PENN

TRAVEL FORM: TODAY *continued*

on Voyage" things, you wear your shorter-than-ankle-length dress. If in doubt, in travel, there isn't any city in the world where an understated dark day-length silk dress or thin wool (perhaps wool jersey) suit is not acceptable; where a dark, dashing little hat is not better than a bare head or a "look-at-me" headpiece; hardly any city where you won't welcome a light, warm coat of some kind, at some moment. The one situation where dress seems to be badly out of hand today is in the sunning department on board ship. Somehow, even in the hottest weather, beach-dress looks naked and ludicrous. If the sun blisters the deck-paint (think what it does to your skin), wear a monotone Shantung dress, or a blouse and skirt, but don't meet the sun half-way, with shorts. In fact, if, at any time, your assurance wavers in the matter of shorts, wear a dress instead.

There are probably as many individual ways of packing as there are people; here are case histories:

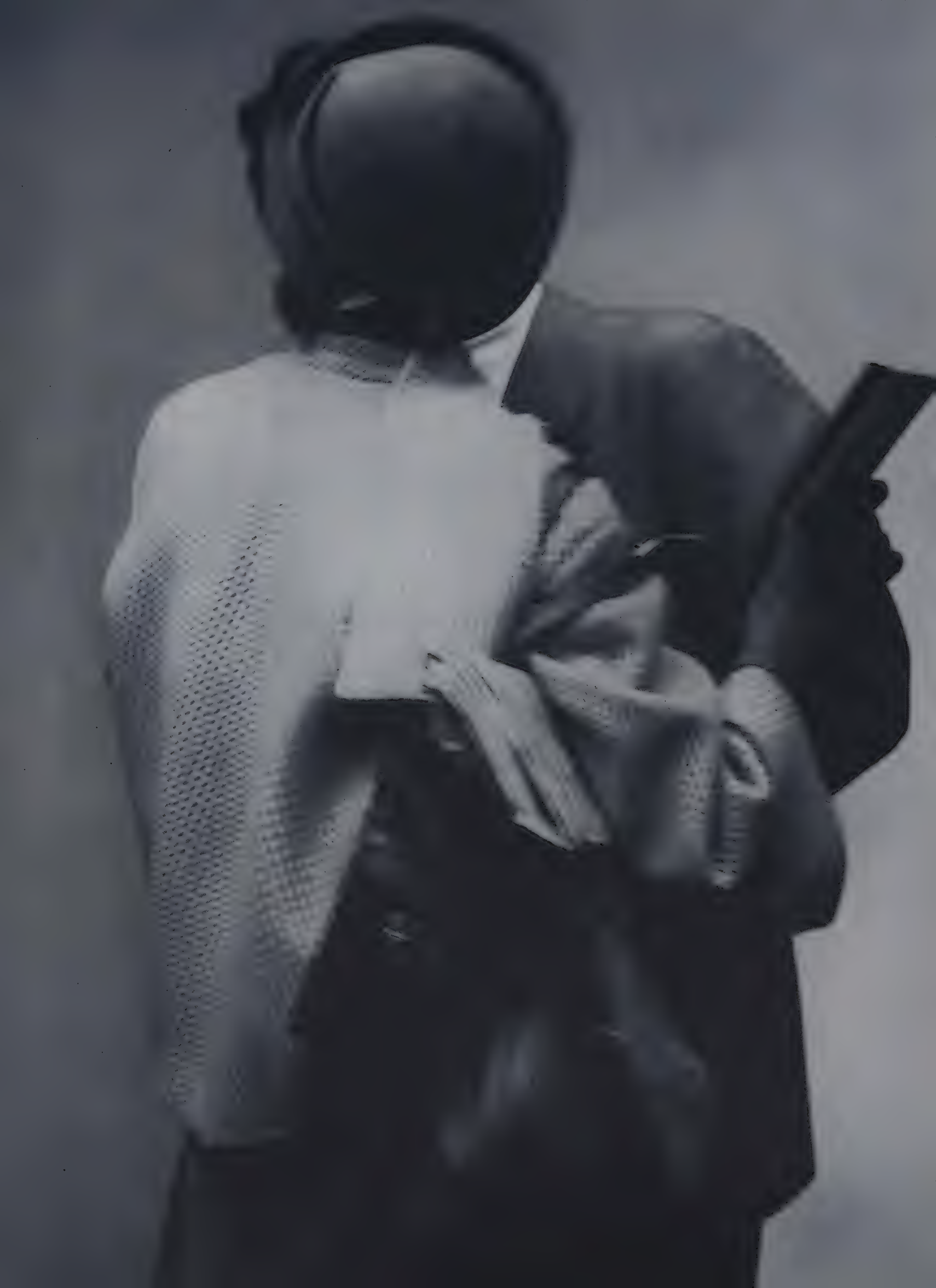
Mrs. X, who goes to Europe by boat and flies the countries between, eschews tissue-paper. She claims that everything has to be pressed anyway and that tissue weights up surprisingly. She occasionally sections her suitcases with strips of chintz; always does away with trays. Her basis of dressing is "interchangeables"; for a basic beige silk dress she looks to gloves, jewellery, shoes to imply a level of formality. She takes several *types* of gloves, varying lengths, colours, leathers, cloths. And she takes her best pieces of jewellery on the theory that they can make fewer dresses go farther. She says, "If you have a grey woollen dress, you can wear it, with a silk scarf at the neckline, to the country; or with a collection of jewels to cocktails or to luncheon." Mrs. X is a partisan of the "train case" in which she carries duplicates of the essentials packed in her larger pieces of luggage: face creams, folding slippers, lingerie, aspirin, as well as her entire collection of jewellery. Her best travelling possessions, she claims, are a two-thirds-length coat which goes everywhere, day and night; and an international wallet with multiple sections lined with different colours of leather, in which she files the currency of several countries.

Mrs. Y, on the other hand, always flies. She has flown the South American circuit and toured the world this year by air—with three pieces of luggage. She has one big suitcase for *clothes*, that is, all of the pieces that pack flat. Her second piece is a square bag known as the "shoe-and-hat box." In its pockets she stows her shoes; in the centre area, all the little things: furs, hats, sweater, underwear, presents, things-she-buys, laundry, coat-hangers (half the world uses the sari-kind of clothes, hence no hangers). Her third piece is a bottle-case (called "Victoria") in which she keeps her jewels rolled in chamois, a hot-water bottle, slippers, medicine, manicure things, make-up; sun-glasses, sewing implements, wool socks, a little wool shawl or sweater. For her world-tour, her broker husband directed her money matters. She carried traveller's cheques, small amounts of the currency used in designated landing-places, and thirty-five crisp American single-dollar bills, for stops off-route, for occasional shopping in China, for porters everywhere. . . .

These facts have to do, more or less, with large trips to places longitudes away. But packing (and planning a wardrobe) for many journeys follows a like pattern—as distances collapse the seasons; as more of the travel-able world welcomes travellers.

THE JACKET'S THE TICKET *(opposite)*

From the lingering moments of farewell (the hardest part of travelling) on to the end of the journey, she relies, for many an entry, on the cocoa-and-white wool jacket photographed here with its own ascot concealing the small stand-up collar. A Vera Maxwell design. $70, at Altman; Lindner Coy.



Irish linen shorts. $25. Rayon crêpe wash shirt (good with blazer below). $40. Clare Potter. Saks Fifth.

Silk-and-rayon Shantung; high-rolled neck, slit back. B. H. Wragge. $35. At Bonwit Teller.

Your one "extra" hat: red leghorn cartwheel, brimful of rosy shadows. By Brewster. $12. Altman.

Good, gregarious red: suède sandals clasped high, to wear with everything casual. $25. Saks Fifth.

Based on blue

If you begin with navy blue as your first principle, your other colours flock almost automatically to the standard. Packing simplifies. The number of individual items diminishes. *Opposite:* the note of departure, blue. In this instance, based on an imposing, capacious, cowhide bag (a travelling glory-hole) by Mark Cross. $39, plus tax. Stemming from there: a cover-all greatcoat of wool tweed by B. H. Wragge. $80, at Bonwit Teller; Hudson's. Felt hat, with an as-you-like-it brim; Jeanne Tête. Bonwit Teller. Rawhide case, 29", Skymate. By Hartmann; Saks Fifth Avenue. Leather golf bag and clubs; from Abercrombie & Fitch.

Tricolour pullover, Zephyr wool. Knife-pleated rayon gabardine skirt. $19 each. Bonwit Teller.

Cool chambray, latticed dress, brief bolero. $60. By Adele Simpson. Saks Fifth Avenue.

White-bordered wool blazer, warm friend to all these clothes. $30. By Groblue. Saks Fifth Avenue.

Train case, with adjustable loops. Triolon and blue cowhide. $60, plus tax. By Kaufmann. Lord & Taylor.

Wonderfully packable rust wool jersey bolero suit, high midriff. $70, Claire McCardell. Lord & Taylor.

Felt cloche, unperturbed by travel, $55; Sally Victor. Gloves, made-to-order, Lucienne Harang.

Based on leather

Rally your travel wardrobe around the colour of hard-to-pack, room-taking items. Shoes, hats, bags, coats. Result: a plotted group of wear-with-alls. Example: the lady opposite who began with the fawn-brown calf pumps. (See next page also.) Added: a greatcoat, of Stroock camel's hair and wool. Tailored by Brittany. $155. Bonwit Teller; The Blum Store. A copy of Dior's felt scoop, from Bonwit Teller. A saddle-stitched leather travel bag, which devours rapaciously, digests flatly, $73*, Mark Cross. Added: the other clothes here shown, distant but friendly relations of luggage. The gun case, fishing rod, umbrella, all Abercrombie & Fitch. Her make-up, Germaine Monteil's "Golden Red."

Top of the spectrum: hand rolled, 36" silk scarfs, red, orange, yellow; $4 each, at Henri Bendel.

Top-grain cowhide train case, to hold your make-up; over-night clothes. $64*. By Cavanaugh. Wanamaker's.

Beige wool cardigan, $25. Saffron wool pullover, $15. Altman. Cowhide belt made-to-order. Phelps.

The coat; shown left, described above. Over heavy suits, discard the belt, wear it full-backed, loose.

*Plus tax

A stole—94" of diagonally worked wild mink, to wear around the clock, around the world. Bergdorf Goodman.

Beige linen dress, enveloped in stole, bolero not shown. $70. By Harvey Berin. Bergdorf Goodman.

The pump, basis of it all, fawn-brown calf, with a noncommittal heel, thong-laced. By Julianelli. $23. Saks Fifth.

Beige to brown to black

More of the derivatives of luggage colours (founded on the fawn-brown pump above) illustrated on the previous page. Here, veering more sharply as to shade, and ending up, as the sun goes down, with the experienced traveller's invariable choice, black lace. Anyway, black. *Opposite:* a crisp drift of Chantilly-type lace, long-waisted, ruched at shoulder and hip, shaped to shine at big or little evenings. $135. By Rudolf. Jay Thorpe; Jordan Marsh; A. Harris. Six-strand close-clasped dog-collar of Richelieu simulated pearls. $14*. Jay Thorpe.

For every evening, some late afternoons, three-tiered satin envelope. By Magid. $8*. Henri Bendel. Your own pin.

To take rough treatment, blond cowhide case, 21", $58*. Made by American. At Stern's.

Pumpkin-bright, Miron's worsted-and-silk pongee. $80. Petticoat, $18. Claire McCardell. Lord & Taylor.

Indispensable silk print, beige, green. $50. By Harvey Berin. From Bendel's Young-Timers.

For a majority of evenings; Stonecutter black rayon tissue faille. By Ceil Chapman. $60. Rosette Pennington.

*Plus tax

PENN

A good, plane suit

The lady goes by air, by Air France, in this case. She sleeps the night away in a wide and windowed berth, wakes up in France, has her breakfast—sky-high and in bed. Her travelling costume: summer-weight grey tweed suit, cut to moderation, sharpened with darker grosgrain. To wear anywhere in Northern Europe; in town or country, "localized" by accessories. Her winged-Hermes hat: an adaptation from the French. Both made-to-order at Hattie Carnegie. Sapphire and gold jewellery, Cartier. She sips morning coffee in white-piped navy-blue rayon crêpe pyjamas, $9 (the tunic wrapper, not shown, $11). By Yolande. Saks Fifth.

HERBERT MATTER

If you go by boat...

you'll rediscover that almost forgotten luxury of "time on your hands," of idleness in the sun. The lady, about to embark on the shining new *Stockholm* (Swedish American Lines), wears a navy-blue suit; Hafner silk Jacquard Shantung with a (damask-like) self-dot; so pliant that, with a tulle scarf or a neat shirt, it is good for 24 hours, 24 countries. $90. Lord & Taylor; I. Magnin; Himelhoch's. Her beret, off-white linen; John Frederics. Fur blazer, midnight blue Hollander seal-dyed muskrat, from Esther Dorothy. *Left:* For basking in the *Stockholm's* Sun Room, dress and jacket, beige chambray. $50. By Paul Parnes. Rosette Pennington.

THE GREAT AMERICAN PLAN:

CAPE COD, NANTUCKET, MARTHA'S VINEYARD have their own blueberry-flavoured blue-water life, mainly framed around children and their swimming, sailing, and tennis. Writers and artists have been going there for years, quietly merging into the background of lonesome beaches. Clothes: plain cottons, blue jeans for sailing, slacks for beach picnics, and in the evenings, cotton and print dresses not too bare. The easy rule is to wear classic clothes practically anywhere in New England.

LAKE TAHOE, six thousand feet high in the Sierra Nevada Mountains, has a cluster of a dozen resorts or so on its Nevada and California sides, along with many private houses, often owned by families from San Francisco or Burlingame. The day life is mainly tennis, speed-boating, aquaplaning, water skiing, and just ordinary swimming in ice water. Fairly recently, a tremendous social life has gathered speed, with cocktail parties and dinner parties with guest lists up to forty. Much of this is resented by the older people, who used to vegetate there. Tahoe Tavern, with its own swimming pool, tennis courts, movies, and dancing, has a full-blown life of its own, while Waleswood, small and attractive, is frequented usually by people whose friends have houses on the Lake and who therefore use the private beaches. Clothes: the simplest sports dresses with no important dressing up anywhere. Day-length print dresses for cocktail parties and dinners at the hotels or private houses. Heavy robes are necessary for returning from Secret Harbor, owned by a group who keep it for picnics, long cool picnics with wonderful food.

PEBBLE BEACH, just one hundred miles below San Francisco on the Pacific, is essentially a preserve for golfers. The Cypress Point Golf Club, famous for its water holes where the golfers must play over a chasm, has special tournaments. The Del Monte Lodge is the major hotel. Clothes: both warm golf clothes and cotton dresses are needed, with the normal uniform, sweater and skirt. In the evenings, print dresses—short ones. Not far away is the charming town of Carmel, where a man in a green velvet sports coat, walking with a woman in shorts made from gunny sack, wouldn't be conspicuous. Close by is Monterey, where the visitors from Pebble Beach and Carmel go to the movies and to the restaurant on the fishing dock.

SARATOGA is a likely combination in August of the water cure and racing. Before that it is a quiet spa. Tense, and in some ways weird, the town is suddenly taken over, for the big purses attract the top stables and the social life is fairly slam-bang. Stable owners and their guests usually go to this New York track about six in the morning to watch the trial runs. Luncheon is often at the track and after the races there are innumerable cocktail parties. Besides the dinners in private houses, there is a flushed night life with high gambling and famous entertainers. The Grand Union Hotel is a Victorian wonder with its miles of porches, a ready mix of horse players, and jewelled women. (At the Gideon Putnam, just outside of town, the primary objective is not the horses, but the waters.) Clothes: the shirtwaist dress in the morning: prints and hats at the races; evening dress for dinner parties.

STOCKBRIDGE AND LENOX, in the Berkshires, still show lovely signs of late Victorian wealth and a virulent extravagance of architecture in the houses owned often by Hudson Valley families who can no longer staff their white elephants. During the Tanglewood Music Festival, the small, good boarding houses, the Lenox Inn, and the Red Lion Inn at Stockbridge are, of course, filled—and there are usually houses for rent at fairly reasonable prices. The life is simple, with tennis and golf at small clubs, and swimming in the lakes. Besides the concerts, there is ballet at Jacob's Pillow, and several summer theatres. Clothes: conservative spectator dresses; in the evenings, most people dress for the concerts in simple dinner dresses.

A DOZEN SUMMER RESORTS

SANTA BARBARA, just one hundred miles above Los Angeles on the Pacific, is devoted to a quiet, conservative sports life, well done, with one great week, the first one in August, set aside for the Fiesta Time, when the city, according to a local authority, "drips with the romance of old Spain." The Towie, Bridge, and Carousel groups from all over the country who spend their summers here travel a circuit from the Santa Barbara Biltmore Hotel to the private houses in Montecity. There are three golf courses, seven polo fields, and a cabaña club for swimming. Clothes: the *best*, under-done clothes; evening dresses; and swimming things. At Fiesta, when the whole place dresses up, some kind of costume is necessary—a Spanish shawl and castanets will do.

NEWPORT has its own protocol, its own official and formal life. In the morning, there is primarily tennis at the Casino, and then, at twelve o'clock, Bailey's Beach, which has been called more a cocktail party than a swim. Golf and bridge or sailing in the afternoons. (The Navy is part of the life.) At night, very late, enormous dinner parties with imported music and oversize gardenias in every finger bowl. Clothes: in the morning, rather severe, perfectly cut shirtwaist linens with matching gloves and opera pumps (linen or suède), and real jewels. The older women wear hats, the younger go hatless, often wear Brooks sweaters over their pale linens. On Sundays, everyone wears a slightly more formal version; only the very young appear in shorts or slacks. Evening clothes most nights, with at least one important ball gown for the great parties with marquees, champagne-coloured lights, visitors from New York.

SOUTHAMPTON is the most worldly of all the beach-hugging Long Island Hamptons, and the least tradition-ridden on the Atlantic coast. Life is an easy jigsaw around the Shinnecock and the National Golf Clubs, with tennis at the Meadow Club and the Beach Club. Practically the whole colony appears every day around eleven-thirty at the Beach Club, with luncheons usually buffet or else a picnic. At night during the week, the wives and young people go to the movies or play bridge, but the week ends are enormously gay, with great dinners and dancing in private houses or at the clubs. Clothes: cardigan sweaters matching pastel linen dresses, or a colour in a pale print, is the Southampton uniform. No hats, except for church, but careful accessories of white cotton gloves and straw baskets —for scarfs, sun-oil, knitting. The young and slim wear shirt and shorts (not too short—often pleated) in the morning, at the beach club; playing tennis. In the evenings, dinner skirts, the sports kind of informal evening dress, usually; but for the big dances, low-necked ball dresses, those great organdie, net, or tulle beauties.

DARK HARBOR, MAINE, is, like Mount Desert, pretty much a family place, where the children of the founders of the colony come back with their children. Sailing in small boats in the safe bays is the great sport. During the week, there are mostly women and children with husbands appearing on the week ends; everyone then has dinners and bridge. Night life is non-existent except for dancing on Saturday nights, for example, at the Islesboro Inn at Dark Harbor. (The rates there have been reduced to lure the young.) Clothes, besides the conventional tennis and golf dresses, are simple—the plainest of pastel dresses, with only the very young wearing shorts for tennis. For sailing, blue jeans, shirts, sweaters, and sneakers. At night, cotton skirts and ruffling blouses; slacks only at home, then usually white or pale colours. On Saturday nights, cotton or print dresses, evening length, with a tweed coat or a sweater as an evening coat.

JOFFÉ

DUTCH BOYS, BORN UNDER THE OCCUPATION, GROWING UP UNDER BENELUX

A MODEL FOR THE REBUILDING OF DEVASTATED ROTTERDAM

THE DUTCH CHARACTER

BY MADDY VEGTEL

ABOVE all the Dutch are realists. There may be some dreamers among them but they are few. Now, one either likes realists or one doesn't. One is born a realist or one isn't; it is not a characteristic suddenly acquired one fine day. Being a realist has its limitations, naturally. To others one might seem overly cautious, overly critical, bleak, a little dry. Even to himself the realist might seem these very things. It can not be helped. The realist sees through flamboyant behaviour, flowery, hypocritical phrases, the easy, seductive half-truths.

With this sense of realism is coupled another outstanding trait. Together they do much to make the Dutch the universally admired and respected people they are. The French use a word I particularly like. It is "*sérieux.*" They say, "*Il est un homme sérieux,*" and that does not mean that the person in question is dull, humourless—a bore, in fact; not at all. It means that this person's regard for the noble aspects of life, truth, moral courage, decency, is of the highest standard. One recalls the behaviour of the Dutch during the recent occupation. The Dutch are "*sérieux.*"

As to other characteristics, these are not so easily pinned down. No sooner had I decided that the Dutch were this way or that way than I started to wonder, to hesitate—I was no longer sure. For, so it seems to me, they were also the exact opposite. Finally I came to the conclusion that here we have a very complex people indeed.

A conservative people? Definitely, a trifle suspicious of drastic changes. Yet already in 1910 trying out the new functional houses and furniture. Building a "dustproof" city hospital (with rounded corners among other things), and, of course, the admirable workmen's flats—airy, cheerful, and cheap to live in. Modernization goes on. At this very moment a Dutch housewife can take up her telephone and dial any number in Holland without an operator's assistance. Almost all trains have Diesel engines and perhaps there is something symbolic in the sight of those *(Continued on page 126)*

SIX PAGES OF PHOTOGRAPHS BY CONSTANTIN JOFFÉ

A WOMAN OF WALCHEREN ISLAND

LIVING IN A FORMER GERMAN BARRACKS

In the timeless dress of Walcheren, one of the island's resolute inhabitants. During the war, the dykes were broken by bombings, the land flooded. Now they have drained the ocean off, spread the salt-bitten meadows with gypsum to restore fertility, sown their crops.

JOFFÉ

THREE-HUNDRED-YEAR-OLD ORANGE TREES

IN THE GARDENS OF TWICKEL CASTLE

The gardens around this silvery brick, fourteenth-century castle include a fantasy of globe-, ship-, and animal-shaped yew; a deer park shaded by copper beeches. The present Baroness Heeckeren van Twickel sends blossoms from her orangerie to friends' weddings.

MARIE ANNE TELLEGEN was a power in the Resistance; is now the first woman director of the Queen's cabinet, liaison post between the Queen and her Ministers.

DR. HENDRICK CASIMIR is a brilliant nuclear physicist; still in his thirties, he is head of Holland's atomic research at Phillips Electrical Industries.

DR. EELCO N. VAN KLEFFENS, the Netherlands Ambassador to the U. S., was his country's foreign minister and later a delegate to the U. N. Security Council.

WILLEM N. DUDOK, a distinguished and uncompromising Dutch architect, is now in charge of the reconstruction of Holland's capital, The Hague.

DR. A. CHARLOTTE RUYS is a foremost microbiologist at the University of Amsterdam. During the war she was imprisoned for her Resistance work.

EDUARD VAN BEINUM is the increasingly known conductor of the world-famous Amsterdam Concertgebouw Orchestra, which will come to the U. S. next season.

SIX WHO ARE IMPORTANT IN THE RECONSTRUCTION OF THE NETHERLANDS: IN GOVERNMENT, ARTS, AND SCIENCE

JOFFE

A CANAL AT AALSMEER WITH A BOY ROWING CARNATIONS TO A FLORISTS' AUCTION

Aalsmeer's twenty thousand inhabitants earn their living from flowers, a yearly twenty-five million guilders. Each morning, at auctions in the flower hall, trolleys swing the flowers up to the auctioneers while dealers sip coffee and bid by pushing electric buttons.

HORST

VISITING SAINTS OF GUATEMALA

A tour of Chichicastenango with the silk-robed images of St. Thomas, St. James and St. Anthony

BY HARRIET DE ONÍS

It was Sunday in Chichicastenango. Never have I seen more fervent religious devotion or a thriftier sense of business, each completing and rounding out the other. The prayers directed from dawn to dark inside and outside the church of Santo Tomás, whose long flight of stairs and stark outlines recall the old Maya temples, are that the corn and flocks thrive, the sick be cured, and success attend all business ventures. These Indians are the descendants of the leading families among the Quichés, one of the most important branches of the Mayas, who took refuge here when in 1524 Pedro de Alvarado, the conqueror of Guatemala, burned down their capital, Utatlan, because he feared an ambush was being prepared for him there. They are a beautiful, intelligent, clean, dignified people, and Chichicastenango has been an important Indian centre ever since colonial days.

Daybreak was ushered in by the soft steady pad of bare feet and the even patter of donkeys' hoofs on the cobble-paved road, the squeal of an outraged pig, the plaintive peep of a turkey, all market-bound. These were the sounds of morning; the smell was the pungent fragrance of the fat pine knots used to light the breakfast fires. By eight o'clock the square was a subdued hum—everything in Guatemala is played on muted strings—of activity. The more important merchants were setting up their booths and hanging out the native cotton blouse and skirt lengths, the bright tablecloths and scarfs, woven in quaint stylized designs, for the tourist trade, blue jeans and sweaters for the young local sophisticates, combs, belts, ribbons. The "shoe-string" contingent had settled down on the ground on their straw mats in the places they had selected or had been assigned by the municipal authorities, and unpacked their loads of pottery, their sacks of beans, corn, and chili, their vegetables, fruit, flowers, and poultry—the legs tied together with an intricate tether of strings. Pigs and sheep were kept in a nearby corral. Small boys wove in and out of the crowd with clusters of orchids, sizing up the out-of-town customers to decide whether the traffic would bear a twenty-five- or thirty-five-cents asking price. But the busiest morning trade was in candles and stripped flower petals, rose, gardenia, lily, for church-goers.

From earliest morning, before sunrise, the soothsayers or *chuch kajaus*, and the *chinimatales*, who know the Christian prayers in Quiché, had been busy at their rites on the church steps. The air was hazy with the fragrant fumes of *pom*, the resin used as incense, burning in the censers the officiants were swinging back and forth. In a low, fervent voice, accompanied by ritual gestures and genuflections, they intoned their prayers, while around them knelt men, women, and children oblivious of or indifferent to the passers-by ascending the stairs.

Four hundred years of Christianity have been unable to eradicate the earlier religious practices of these people who cling tenaciously to their old ways. The missionaries wisely allowed them to keep such of their ancient ceremonies as were not in conflict with the dogmas of the church. This was no new problem, for the church had been confronted with the same decision when the pagan peoples of Europe were converted to Catholicism. Many of the most important church festivals, All Souls' Day, Carnival, St. John's Eve, St. Sylvester's Eve, are survivals of pagan ceremonies that were re-christened in the new faith. It would be impossible to say, and perhaps for the Indians themselves to know, just what is the old, what the new, and what a fusion of both. Like the shrewd, practical folk they are, they probably felt that it would be a good thing to have the gods of the white invaders in their pantheon. Perhaps they did not know as much about corn as the old divinities, but they were powerful—had not the white man triumphed under their protection?—and they were very impressive, St. James on his prancing horse and brandishing a bright sword, St. George with the vanquished dragon at his feet. The Virgin Mother fitted in perfectly with their traditions. In a small chapel across the square from the church of Santo Tomás hangs a great cross with the dead Saviour. It is the only image in the church. Rites are performed there, flower petals strew the floor, and candles flicker, but it has a lonely air; the fervour and intimacy of the devotions carried on in Santo Tomás are lacking.

At the door of Santo Tomás stand three burning candles in memory of the first men created by the old gods as described in the Mayan Bible, the *Popol Vuh*. Four men they created out of corn, but as one of them left no children, no candle burns for him. Within the church a lane of flower petals leads to the great, gilded, *repoussé* silver altar, and a double row of lighted *(Continued on page 124)*

"I AM IN QUITO..."

Thoughts on this Ecuadorian town, on its sculpture, its prison, its people

BY CHRISTOPHER ISHERWOOD

"I AM in Quito. In Quito..." I keep repeating to myself; trying to reinvest the name with the magic it still possessed up to eleven o'clock this morning—the magic of Quito Unvisited. This is quite impossible, of course. But I did exactly the same thing when first I arrived in Athens, San Francisco, Hong-Kong. Now these are all real places on my map. The shadowy wish-dream areas are being steadily reduced. In the end, there will be nothing left but Lhasa....

The Pension Astoria, where we are staying, is a charming shabby villa overgrown with vines, standing in a garden of statues and flowering trees: it used to belong to one of the presidents of Ecuador. Nowadays it is run by a large, brisk, vivacious lady from Prague, who has filled the rooms with the atmosphere of Central Europe. We have just lunched off a nostalgic Wiener Schnitzel.

Nevertheless, Frau Schneider loves Quito. She is one of the very few refugees I have ever met who seem entirely contented with their new home. "Every morning, when I wake, I am so happy here. It is the climate—ah, wonderful! My husband says we have a whole new year every day: spring in the morning, summer at noon, autumn in the evening, and, at night, winter....I give you plenty of blankets." The four young maids who do the housework seem happy too. They sing like birds as they sweep. Whenever one of them has waited on us, she darts out of the room, just in time to hide her laughter. We hear her giggling with her friends in a corner over the two foreign freaks, until Frau Schneider's good-humoured scolding commands recall them to duty. "Always I must be very strict," Frau Schneider tells us, smiling, "like a good rider with his hands on the reins."

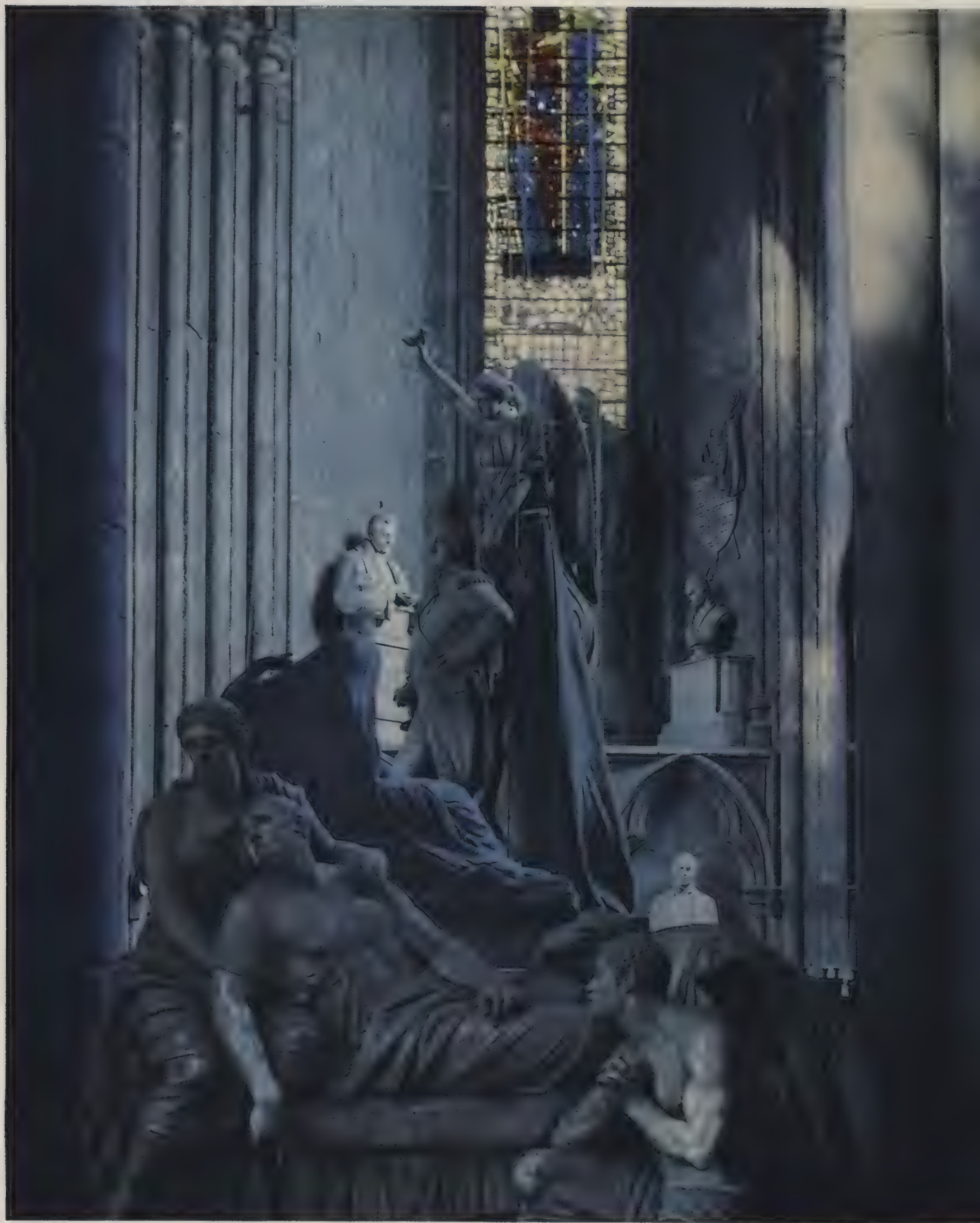
The city is very much as I had pictured it. Long and narrow, it is pinched in a deep ravine between the mountains. The best view is from the Panecillo Hill. In the background are the sparkling snow-peaks of the eastern range—Cayambe, Antisana, Cotopaxi; all more than 18,000 feet high—and, right at your feet, Quito's crooked old roofs with their heavy red-brown tiles, its domes, its church towers, its winding up-and-down streets.

There are more than fifty churches—nearly all of them "worth a visit." As long as your strength and your breath hold out, you can admire sculptured doorways, golden altars, pulpits, intricately moulded ceilings, the paintings of the Quiteño school, the carvings of Caspicara, the cloisters with their murals and the monasteries with their jewels and sacred treasures.

And, in a less reverent mood, you can inspect the public statues. Some of these, especially the portrait busts, are powerful and expressive; others, obviously of French origin, look like rejects from a late nineteenth-century salon. Three are pleasingly enigmatic. On the Plaza Independencia, the Spanish Lion is skulking off with an arrow in its back. Who fired the arrow? Apparently an enraged condor, which represents revolutionary Ecuador. Here, at least, the sculptor's intention is clear. But no one we have met can explain the significance of the lady called Insidia in the Parque 24 de Mayo. Surrounded by an attentive circle of seals (one of which has been stolen) she is turning to confront a snake which has been about to bite her.

The sidewalks, as in most Spanish Colonial cities, are too narrow to hold the jostling crowds. People swarm across the streets, despite the ferocious tooting and the murderous speed of the traffic—modern cars cutting recklessly in on crazy old overladen buses. (A chauffeur will sometimes cross himself before attempting this.) Everybody seems to be in a hurry, yet at the same time cheerful and relaxed. A pedestrian misses death by an inch and turns to grin at the driver.

Social contrasts are very distinct. Even the poorest clerk (and all wages in Quito are pitifully low in relation to the cost of living) will somehow manage to afford the business suit, dress shirt, and tie which are the marks of his caste. An obstinate barrier of pride separates him from the unashamed rags and patches, the dirty, barefoot poverty of the manual worker. Wherever you go, you see the *cargadores*, the porters, bowed and straining under huge loads which are held on their shoulders by leather bands passed around their foreheads; heads down, eyes lowered, they hurry forward with the dazed single-mindedness of beasts of burden. And then there are the pure Indians in their native costume; the men with ponchos and pigtails, the women with wide petticoats and little hats, their babies slung sideways behind them in bags. They have mostly come in from the country districts to sell their farm produce or the textiles and ornaments they make. They too are very poor, but not wretched. They have their own human dignity, and they laugh and chatter; a *(Continued on page 117)*



ERWIN BLUMENFELD

IN LONDON'S WESTMINSTER ABBEY, a statue (foreground) of Charles James Fox, dying in the arms of Liberty

AN HOUR IN WESTMINSTER ABBEY

BY JAMES POPE-HENNESSY

HERE beneath the high upsweeping arches the centuries are superbly juxtaposed. Here each brave new world has been laid to rest. Crocketed monuments of the Tudors; trophied Caroline tombs; curling marble sentiment of the Age of Reason; writhing Victories, Fame with wings; Victorian statesmen in their robes, standing upon fulsome records of their staunch virtues; *relievos* with the profiles of Edwardian notabilities—towering up the walls, surging from the floors, cascades of polished stone, turrets of alabaster, "tombs like palaces to baffle death." . . .

In the northern and southern aisles of Henry VII's chapel, which, shut off from the body of it by the knights' stalls tapering sharply, seem detached and independent, tower the colossal monuments of Elizabeth of England and Mary Queen of Scots. Representatives of two utterly divergent ways of thought and life, remote from one another in religion as in psychology, both queens meet here within the mausoleum of their common progenitor. And the columns, arches, marbles, pillars, badges, the supporters and achievements from which these tombs are concocted, are not dissimilar.

Here is the ripened fruit of the English Renaissance, this tempestuous ostentation, this architectural solemnity of graves. Mary Stuart reclines amid polished columns, beneath a canopy which seems too high for the little aisle. It is like some fantastic galleon assembled in an alabaster dockyard, waiting to be launched out across the world. Both these monuments, parallel one to the other, magnificent in their elaboration, seem high-pooped ships of coloured marble sailing eastward in a waveless sea of stone.

In each of them one can detect again an unconscious symbolism—Elizabeth, hawk-like, incisive, gripping her orb, with lions and shields scattered about her; Mary, soft-faced, with lace in her cap, her skirt in a thousand folds; on the roof of the tomb, above her, angels and unicorns. These monuments seem the culmination of that series of massive ornate memorials to Tudor noblewomen which is one of the most superb among the sequences of the Abbey tombs. . . .

Formal and painted and conscious of their worth, they lie back even more stiffly than the early queens, their hands more neatly folded, images of the inevitability of death. Above them up the walls creep the architraves and crockets of their tombs, and beside them the laudatory inscriptions announce their importance and, occasionally, their character.

Once more we meet the sixteenth-century challenge to death, coupled with its acceptance of it. In the effigies of these stately women there is no effort made to suggest that they are alive. The faces are coloured, the robes painted, but that is all. Eleanor of Castile seems vital beside them.

Not so, however, the tomb figures of a later age. With the Jacobeans, it seems, came discontent with the tranquillity of this convention. Already in the figures of James I's children, the infant Princesses Mary and Sophia, one tucked up in its cradle, one resting on its right arm, a certain illusion of life is once more apparent. In the Buckingham monument, too, is a sombre vitality, and as one wanders through the Abbey it is easy to watch each decade bringing with it an increase in funerary life.

Throughout the seventeenth century the figures gradually unbend. Draperies begin to flow or are swept up by an unseen wind, duchesses turn to one side, husbands and wives converse, admirals smile, poets begin to write, the aristocracy writhe and coil on their narrow brackets and pedestals. Expression infuses the marble faces—fatuity, virtue, coyness, resignation, mild pleasure, amazement, grief. They are all, I think, equally surprised to find themselves in the Abbey and to know that they are dead at last. The Plantagenets are not surprised, because they built the Abbey to be dead in; the Tudor ladies are not surprised, because in their starched grandeur they cultivated the idea of death. But these bewigged, puffy-faced statesmen and plump, emotional women strive bravely to persuade us that they are in fact not dead at all. "We are alive," they seem to cry from their niches and their sarcophagi. "Look, look how alive we are, we are not rectilinear, our fingers are not rigid, we can wave our arms about!" . . .

This scramble to simulate something they are not is lamentable indeed. The still Plantagenets and the unmoving Tudors seem comprehending of the eternal verities.

[EDITOR'S NOTE: *An excerpt from* London Fabric, *published by B. T. Batsford, Ltd., New York and London.*]

EUROPEAN SPOTLIGHT Here begin 7 pages on the extraordinary summer vitality of Britain, France, Switzerland, Italy, Portugal, Majorca, Austria, and the Scandinavian countries . . . what to see and what to do

COFFIN

EUROPEAN SPOTLIGHT

. . . London

The Shakespeare Memorial Theatre *(above)* at Stratford upon Avon, its company headed this year by Godfrey Tearle and Diana Wynyard; other music and drama festivals at Aldeburgh, Cheltenham, and Edinburgh. Sporting events: the Olympics and Wimbledon tennis. Hermione Baddeley *(left)*, a deliciously funny actress with a wide fling of humour, will play in Alan Melville's new London revue.

Jean-Louis Barrault is the star of *Le Procès.* Equally successful is Sartre's new melodrama, *Les Mains Sales.*

. . . Paris

André Gide, a Nobel Prize winner, dramatized the brooding insecurities of Franz Kafka's novel *Le Procès.*

Paris in June, galas at the opera, racing at Auteuil; in Strasbourg, the Bach Festival; on the Riviera, the beach and casino life. And in enchanting villages, like Le Puy-en-Velay (*below,* in one of France's famous travel posters), the enduring delights of France.

Olga Adabache, satirical dancer with the Ballet Russe de Monte Carlo. (The newest company in Paris is the Ballet de Paris de Roland Petit.)

Sidewalk of the Café Flore *(below),* now a headquarters for the younger Existentialists, perennially popular.

Louis Jouvet *(below),* France's incomparable actor who revived Molière's *Don Juan,* made it a spectacular hit.

Photo Touring-Club de France, 65, av. de la Grande-Armée

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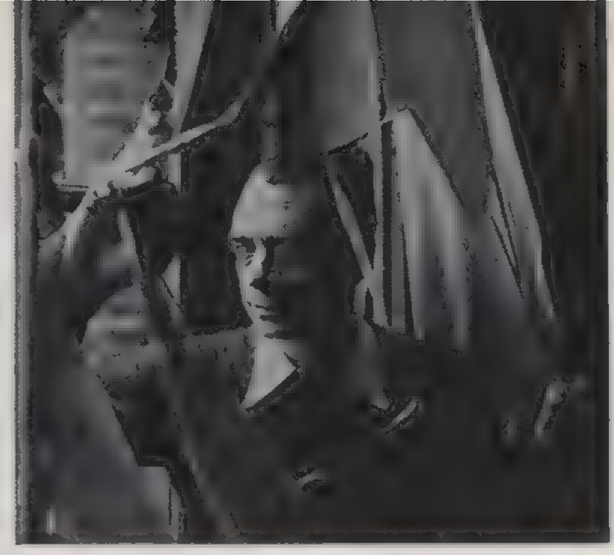
RANDALL

The Roman courtyard of the Capitoline Museum, one of the buildings flanking the magnificent Campidoglio square, designed by Michelangelo. The objects are enormous, a hand almost as high as the doorway; the great head at the left is said to be that of Emperor Constantine.



Stanislao Lepri is a major artist of today's renaissance in Italy. A magic realist, he began to study painting five years ago.

Anna Magnani, famous for her superbly earthy acting in the great Italian film, *Open City*, now in the new movie, *Angelina*.

The Galleria, a shopping centre of Naples. It acquired fresh notice as the setting of John Horne Burns's novel, *The Gallery*.

COFFIN

. . . Italy

Venice holds the summer travel spotlight: in July, an international theatre festival; in August, at the Lido, the famous film festival; in September, the eleventh International Festival of Contemporary Music.

The garden *(left)* of an old Roman house, growing wildly beautiful. One of Rome's appealing sights, small boys and girls *(right)* wearing traditional confirmation dress enter one of the ancient churches.

. . . Majorca

DES RUSSELL

Cala d'Or *(above)* is Majorca's newly-discovered seaside resort. Majorca's summer includes the traditional fiestas at Valldemosa in July. In August, more fiestas at Pollensa and Palma, a pretty Latin city with strings of sidewalk cafés bordering along the Paseo. Otherwise life consists mainly of swimming, walking, and driving about the delicious island with its small, rough mountains, its groves of olive trees.

. . . Austria

HONEYMAN

The Vienna Boys Choir *(above)*. The great Josefstaedt Theatre *(right)*, busy with a wide mix of plays, American and European. In June, the Vienna Philharmonic Orchestra—probably Europe's finest—will star at Vienna's International Music Festival. The Salzburg Festival begins in July, lasts through August.

BLACK STAR

The Town Hall in Schwyz, an architectural treasure, with its great baroque murals recording early Swiss victories. Swiss summer events include July skiing on the Jungfrau, but concentrate on the International Music Festival held in Lucerne in August.

. . . Switzerland

LEE MILLER

Albert Skira *(left)*, of Geneva, is one of the great publishers of art books; his recent milestone, Malraux's *Psychologie de l'Art.*

St. Gallus Portal *(right)* of the Münster Cathedral in Basle is one of the foremost examples of Romanesque sculpture.

Street scene in Basle; the Rhine River runs through the centre of the town.

BAKER

. . . Portugal

Nazaré *(left)*, a Portuguese village where fishermen wear plaid and timelessness is contagious; the village plans a *festa* on September 8, with street dancing and bullfighting. Other Portuguese summer events: concerts in Lisbon and yachting; a super-*festa* at Viana do Castello in August; and Estoril's lazy resort and casino life.

. . . Scandinavia

A Stockholm waterway looking toward the famous Town Hall. Sweden this summer will have sailing regattas; horse racing near Malmo in July; an international golf championship in August at Båstad, the country's gayest resort. Norway holds its regattas in June. Denmark's summer racing event is the "Derby," on July 27.

COFFIN

IN FLORIDA, ON THE ROAD FROM JACKSONVILLE TO THE OKEFENOKEE SWAMP

AMERICAN ROAD SIGNS

The richest roads in travel mementos, in Americana documents, are the byways that lead directly into small towns. To people with aware eyes, willing to see beauty and directness without quaintness, there are such signs all over this country. Struck by their spontaneity, their happy humour, Witold Gordon put their plain-spoken gayety into his tempera paintings, some of which are reproduced here. To him, indigenous American popular art has not been sufficiently respected, has only recently begun to be appreciated. For his own travelling he prefers the roads picked by hunch; often paints things done from the heart by local artisans, local builders, local painters. Occasionally these signs are on the main roads, mixed in with the bluster of billboards, but more often they are meant to catch only the eyes of neighbours. For those who love the easy classical way to American vacations, which is just to get in the car and go, these road signs have a special beckoning magic.

"THE BLUEBIRD STAND," IN VIRGINIA

IN MOBILE, ALABAMA

IN TENNESSEE, ON THE MEMPHIS-CHATTANOOGA ROAD

NEAR SAVANNAH, GEORGIA

IN SAVANNAH, GEORGIA

IN LOUISIANA, ON THE NATCHEZ-NEW ORLEANS ROAD

HORST

POINTS...

NEW STOCKING ERA: Just any old beige won't do any longer. The stocking shade is once more a noticeable part of the complete costume look; echoes, or blends, purposely, with the colour of the dress or suit. The fashion for subtle variations in stocking colours has now become standard equipment with almost every stocking maker; legs are not merely covered, but *clothed*. Next move: towards stockings over sunburned summer legs. The chiffon or lawn dress, silk suit, even careful, competent, city-day cottons are not fashions for stockingless legs.

WONDERFUL TWEEDS. At Mr. and Mrs. Robert Young's (by now, famous) house party at Greenbrier, White Sulphur Springs, smart women divided their wardrobes, definitely, between understated, superlative tweeds, and exclamatory, superlative evening dresses. For day, for golf or watching the golf from the Casino, they wore completely classic suits. There were well-turned tweeds in tweed colours, a few wool jersey suits in pale yellows and pinky corals. (The Duchess of Windsor wore a bright, large-checked suit with a straight skirt, accurate lapels.) Almost without exception, accessories were: darkly polished shoes with walking heels; gleaming alligator bags. For evening, great drifting ball dresses—many, bare-shouldered; a few (again, the Duchess of Windsor's) were sleeved only slightly.

NEW RUMMY GAME, infiltrating simultaneously from California, Biarritz, and the Argentine, with, as usual, disputed origins: the name is *Canasta*, Argentine for "basket." Which ought to settle the source question. The Regency Club's rules for it are on page 137.... Point: the revival of chess among the young and very young.

LINEN SHOES dyed to match linen dresses are a pretty, growing summer fashion.... There is a pleasant glow of pink rising across the country: pink at Sunday lunch, pink for late afternoon, worn with linen shoes identical in shade. Making a pretty entrance: dark-green and dark-blue opera pumps which repeat the colour of the simple summer dress above them. For the all-white shoe (which *began* its important comeback last summer), and for these new dyed linens—a practical footnote: cleaning fluid attends to most spots.

STRAW HANDBAGS for summer, a notable success at the Florida proving grounds this winter, and a sometimes-thing at Southampton lately. Some of them have tourist sources, were brought from Italy and Puerto Rico; some from New York counters that seemed to know a good thing.... A further Florida-to-northern-beaches note: for neat heads, silk scarfs used not in peasant shapes, but folded into neat bias bands. Wrapped twice around the head and tied with the streamers tucked out of sight at the back, they are among the better anti-sun-and-wind measures....

YOUNG HEADS coiffed to a line that doesn't just happen, but is professionally shaped to shape. Rather than being full-blown, the outline is as close and neat as a bud—with (to go on with the simile) a charming freshness above a slim stem of throat.... Point: the adult and becoming idea and how it has caught on everywhere... the pleasant number of eighteen- and nineteen-year-old adults....

Opposite: DALI COMPOSES A PHOTOGRAPH. At Vogue's invitation, Salvador Dali, levitation expert among artists, applied his sense of detachment to a fashion photograph. The suspension motif which marked his latest exhibition (at the Bignou Gallery) appears here in the picture which he arranged, Horst photographed. The models, without visible means of support, wear evening dresses with a new summer sparkle: one, glitter-veined organdie with a black bolero; one, sequin-sewn chiffon, black over white. Both dresses, made-to-order at Hattie Carnegie.

Mainbocher variants Instead of a sweet, a savoury: a brick-brown country-house ensemble, tie-silk print for the dress and its appliquéd bands, for the lining of the cashmere sweater that stops with a hug at the waistline. Made to order. Woven gold jewellery by Verdura.

HORST

Instead of one purpose, three: the dinner dress with its valuable black tea-and-theatre bolero, both silk crêpe. The above-ankle skirt, brown-dotted white; the bodice, tucked tiers of black, cocoa, and white. Made to order at Mainbocher. Jewellery by Verdura. The cups and urn from W. Jay Saylor.

HORST

Price in disguise

Part of the canniest summer planning—sage strategy for those who would look cool, *stay* so—is to have many little dresses, change them as you change the fresh flowers in your belt. Here: a pink dress of Wesley Simpson linen-y rayon. The modest price—$20. From Altman.

All the dresses on both pages at Marshall Field; Frederick & Nelson.

White, purple, mauve plaid. It goes happily to the country, stays, unwilting (it's Dan River cotton), all day in town. (Wherever it goes, the price tag travels incognito.) $13. Pearl bead choker, earrings by Trifari. All, Altman.

For terrace, club, a navy-blue, sunbacked dress and bolero. For evenings, *sans* bolero, indoors, in town. Linen-y rayon. $13. Arnold Constable.

A green linen-y rayon dress with a yoked bodice, cap sleeves, a gored skirt, shawl collar, little gilt buttons; a bandbox look that lasts through the day. $13. At Bloomingdale's.

Eric

RAWLINGS

White . . . palette for colour

White—cut in long glacial lines, as in the piqué dress (*above*).

Its simplicity, coolness, and clarity—becoming to any colour, bright or dark.

(Add a flowered stole, as shown, a covey of carnations.) By Filcol. $40. Saks Fifth; Harzfeld's; Ransohoffs.

White—frosty, delicate, as in the starched rayon chiffon dress (*opposite*), taking beautifully to colour.

Here, painted with pale roses, down the skirt, across the stole. Reiterated lips and nails—Fashion Pink by Peggy Sage.

By Jack Herzog. $70. Best's; J. P. Allen; Frost Bros.

WITHOUT PASSPORT

Over more than half this hemisphere, United States citizens can travel without a passport. They can sail or fly to Hawaii, Alaska, Bermuda, and most of the West Indies; drive, or fly, or take a train to Canada and Mexico; fly to several countries of Central America. And this summer, for each of these lands, there are new travel possibilities.

HAWAII: Here there are now two holiday patterns. The newer kind is to fly on from Oahu Island, where Hawaii's buzz of business and pleasure concentrates at Honolulu, to one of the other, scantily peopled islands. There, at small, quiet ranch and beach hotels, life centres around riding or swimming, or both. There is the new and particularly pleasant Hotel Hana-Maui, for example, a ten-thousand-acre ranch with a beach, on Maui Island; or the recently enlarged Kona Inn, on the shore of Hawaii Island. Since night life is mostly cards and talk, with occasionally a picnic, or fishing by torchlight, these hotels are the places to go for health and rest. (At the Hotel Hana-Maui, the daily rate is $30 for two, American Plan; at the Kona Inn, $22 and up, for two, American Plan.) Back at Honolulu, Waikiki Beach continues the other way of Hawaiian holidays—people and gaiety. The big, pink Royal Hawaiian Hotel is open again, the centre of morning swimming, outdoor lunching, dancing—Hawaii's open-to-the-public fun. Because, famously, the islanders like people, private hospitality is almost equally open. A note of introduction may quickly send a visitor into a spin of parties, tennis matches, dinners. For those who like to share some but not all of Hawaii's gaiety, taking a cottage at the small Halekulani Hotel on Waikiki Beach is one solution; another is to rent a house with servants. The Royal Hawaiian Hotel is $14 and up single room, American Plan; the Halekulani Hotel, $9 and up single room, *(Continued on page 138)*

CANADA: There is a new trend in Canadian holidays. Visitors from the United States who first went to the Laurentian Mountains' twenty-some hotels and inns to ski have begun to go back in summer, for these resorts' quiet, gentle version of Canada's ubiquitous outdoor life. At the Mont Tremblant Lodge, for instance, there is riding—along seventy-five miles of bridle paths in the Parc de la Montagne-Tremblante—and fishing, swimming, dancing. ($9 and up, American Plan.) The Mont Gabriel Club, once the Barclay K. Douglas ski lodge, and the Ste. Adèle Lodge, are other pleasant Laurentian inns. Elsewhere, two classic Canadian ways of outdoor life continue. The first is the Grand Hotel-in-the-wilderness version; here, all the staple sports, plus dressing for dinner. At the Manoir Richelieu in Murray Bay, Province of Québec, there is also an amiable cottage colony life. At the Banff Springs Hotel, the Chateau Lake Louise, and the somewhat quieter Jasper Park Lodge, all in the Rockies, the extra possibilities are pack trips, mountain climbing, and even skiing. (The Manoir Richelieu, $14 and up, American Plan; Banff Springs Hotel and Chateau Lake Louise, both $8 and up, European Plan; Jasper Park Lodge, $12 and up with bath, *(Continued on page 138)*

ALASKA: This is a country for hunting and fishing, or for sightseeing. This summer, the *M. S. Corsair*, the former J. P. Morgan yacht, remodelled into a comfortable cruise ship, will make its first cruises to Alaska from Vancouver, British Columbia. (Thirteen days, including a three-and-one-half-day trip inland, $690 and up, plus tax.) For hunting or fishing, Alaska Airlines will make all the arrangements from Chicago on, including hotel reservations, guides, camps. (Alaska Airlines fare, Chicago to Anchorage, $142, plus tax; hunting and fishing expeditions out of Anchorage or Fairbanks, from $30 for two days to $2,000 for two *(Continued on page 138)*

Opposite: **TWO OUT OF THREE.** Part of a three-part costume, in grey and mellow orange; a pale glow to the summer's bisque sun tans and to the beach; almost a complete week-end wardrobe. Here, shorts and bra. Offstage, a skirt (you buy them all together). In the best Brigance manner, beautifully tailored, it is greater than the sum of its parts, can be worn (if you add a grey shirt) five different ways. Everfast cotton. $50. Lord & Taylor; The Blum Store; Garfinckel's. Barefoot sandals with gold kid ankle straps by Bernardo, $18, Bonwit Teller. Coty's "Soleil D'Or" make-up.

CECIL BEATON

RAWLINGS

Paired pieces

Cool and easy separates that merge into summer costumes (and there is no law against pairing them with your other pieces). *Above:* Persistently useful back-buttoned blouse, of navy-blue silk. $15. Here, paired with a shirred skirt, built high. $30. Henri Bendel. Her pseudo-pearls, earrings, by Trifari. Altman.

Above: One part active—singlet play suit, the back built high (no sliding straps). One part passive—full skirt for terrace lolling and "looking on." Mustard and black Galey & Lord gingham. $15. Korday design, at Lord & Taylor. *Upper right:* Coolest combination under the sun, light blue and white. Bird's-eye piqué shirt, $12. Linen-like rayon skirt, $15. Both, from Lord & Taylor. *Right:* Bright reverse. The shirt, friend to every skirt you own, white with red dots; the skirt, vice versa. Of Everfast rayon-and-cotton. By Frances Sider. $30. Saks Fifth; Jenny, Cincinnati.

Strong green: summer forte

Green, strong turf green, is forever the colour of summer, of freshness and renewal. Today, green is a colour of fashion. Wear a whole program of greens, from town to lawn to sand. Take strong green as a total colour, or flash it against white or beige.

Opposite, left: Green striped on white; beach coverage in cotton. By Mildred Orrick. $35. Bergdorf Goodman. Canvas and calf beach bag, $9 plus tax. Lord & Taylor.

Opposite, right: Chambray bathing suit and matching jacket. Each, $30. By Brigance. Lord & Taylor. Lujean straw bag. $11 plus tax. Saks Fifth.

Above: Green rayon Shantung dress for country luncheons, country commuting. $30. By Sheila Lynn. Saks Fifth; Halle Bros.; L. S. Ayres. With a natural straw cartwheel hat, $13. Saks Fifth.

Above, right: A coolie hat of heavy straw. By Lilly Daché.

Strong green *continued*

The new greens are deep, cool, and shady;
as welcome as a sheltered place under the trees.
Dyed to these depths, country clothes can spite the sun;
make a pink and white complexion seem porcelain.
Left: Under a green parasol, a tucked shirtwaist
play suit of natural rayon sharkskin. With it,
a linen-y rayon skirt of deepest green. $50.
By Brigance. At Lord & Taylor; Hudson's.
The parasol itself; green rayon,
to cast a cool shadow on pure white.
$13. At Henri Bendel.
Above: Green and gold kid thong sandals with an unexpected back.
$13. By Bernardo. From Bonwit Teller.

Left: Pure linen beach costume in strong green; double-breasted jacket and matching shorts, white acetate rayon blouse, $145. By Clare Potter. Bergdorf Goodman. The straw wisped Mexican sombrero, $1.75. The round straw basket, $1.50. Both at Pan American Shop.

Right: Halter dress, half chambray, half linen-weave rayon—for sunning, for warm evenings, $40. By Brigance. The green and natural suède belt is a Dior copy, made-to-order. Both, Lord & Taylor.

Below: A munificent duffle bag of canvas and calf, in green and navy-blue counterpoint. $30 plus tax. By Phelps. From Lord & Taylor.

VIRGINIANS IN VIRGINIA. Returning to The Homestead in Hot Springs, behind a pair of matched greys, Mrs. Kermit Birchfield, in a pin-dot white silk dress, with a red Irish linen blazer (by Clare Potter. Bonwit Teller), a white and beige ponyskin bag by Phelps. Mrs. H. Leland Lawson, junior, in a navy-blue top, a white skirt. Rayon crêpe. By Adler & Adler. Russeks.

FRANCES MCLAUGHLIN

GOING TO THE SPRINGS

American spas: a past tradition, a reviving pleasure

THIS year is a good year for peace and fine surroundings at one of this country's spas. It happens to be a *particularly* good year, because most of the Spring resorts are in particularly favourable preparation. In general, as a warm weather holiday plan, "going to the Springs" has been an American maxim for one-hundred-and-odd years . . . although there was a time when something more than sheer recreation was suggested by the phrase.

Once upon an earlier era, "going up to the Springs" was a formidable matter . . . particularly if the exercise of marrying off a marriageable daughter was involved. For a century or thereabouts, the matter of court-and-catch was a seasonal sport conducted along the most charming lines in the most delicious spots available . . . families equipped themselves appropriately and migrated to spas to take the waters. Positively Jane Austen. And also, positively, the United States in the nineteenth century. The habit, among Southern families, of touring the Allegheny springs every year began as a medicinal attack on dyspepsia, consumption, gluttony, and assorted other complaints . . . from Warm to White Sulphur, to the Salt, to Red Sulphur, to the Sweet, to the Hot and back to Warm to collapse in its beneficent baths. . . . Gradually the tour centred on the Hot, White Sulphur and New York's Saratoga. It stopped being medicinal and became magnificent. In gorgeous entourage, with wit, deportment, the appearance of beauty, and a *goal*, well-chaperoned ladies went after belledom; bewildered beaux went after the well-chaperoned young ladies, and the chaperons went after suitable prospects of marriage.

The required fashion of going up to the Springs was sweepingly under way by the 1830's and continued in towering enthusiasm—germans, serenades, and suits—up to the end of the century. It was topped with a whipped cream of belles who really deserved the name —such as: May Handy, Mrs. Willie Allen, Irene Langhorne. The pace was exhausting; every one had a wonderful time. Although the tour died of its own weight, there were always, in spite of fad and pressure, the soothing waters, the good food, the lovely country, the accomplished inn-keeping. There still are.

Spas, as resorts, flourish this year. The hotels have had time since the war to be pulled together, staffed, polished, redecorated, and soothed down to take care of the most coddled customers. There are few that do not offer a great deal of hearty entertainment above and beyond their helpful waters. Most of them are planned to amuse and rest a visitor who may—incidentally—relieve a touch of rheumatism at the same time. Most of the springs are privately owned and hostelled. Hot Springs and White Sulphur are of this sort. Saratoga Springs is owned by the State, as are its bath houses and Research Institute. And with neat thoroughness the State supplies a golf course, swimming pool, a Recreation Centre, and the pleasant Gideon Putnam Hotel. Hot Springs, Arkansas, is a national park —the only spa so distinguished—and has the only baths that are naturally hot . . . 147° to be exact. There is a choice of hotels, spas, hotels-with-spas, and every other combination possible, the largest, most popular hotel being the Arlington.

The privately-owned spring hotels are most pleasantly unconscious of cures. They're bang-up fun, as good a reason to be present as the past generations needed. The Greenbrier at White Sulphur Springs, West Virginia, The Homestead at Hot Springs, Virginia, with three courses apiece, provide some of the best golf in the country. There is also some of the best riding—to say nothing of swimming pools, *(Continued on page 125)*

Cloth shoe, froth shoe

A logical part of the lightness trend, this summer's emphasis on the light-as-foam, often light in tone, shoe of Shantung, crêpe, linen.

Above: Blue linen shoes, ribbon-tied, calf-heeled; $33 at Frank Bros.; with Artcraft's "Blue Bell" nylons.

Opposite: White Mallinson rayon Shantung dress, by Eisenberg, blue-belted. $90, at Franklin Simon; Wm. H. Block; Jordan Marsh.

Right: White linen wedge-Oxfords, weightless as meringue, by Johansen, $11 at Oppenheim Collins; Hanes's neutral-toned seamless nylons, from Bonwit Teller.

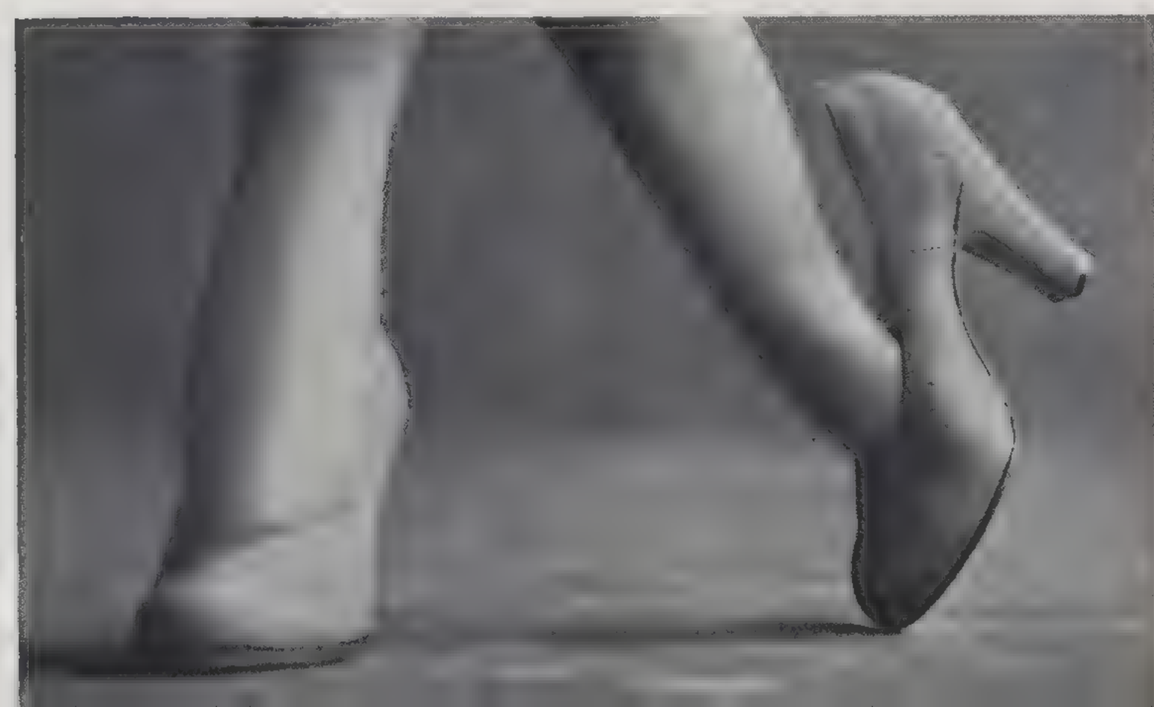
Next: The long view—taking in Davidow's alert two-part blazer dress, navy-blue linen with white linen piping repeating the white of the shoes. Dress, $90; from Gunther.

RUTLEDGE

Cloth shoe, city shoe

Above, this summer's city-dark green in graceful linen opera pumps with flat calf bows and reasonably high calf heels. $35 at Frank Bros. Accompaniment, McCallum's Jacquard-clocked nylons in "French Taupe," at Altman. *Below, left,* complete view: with Adler & Adler's natural-colour linen-weave rayon dress, $50 at Bergdorf Goodman; and a smiling little hat of natural-coloured straw to crown it all.

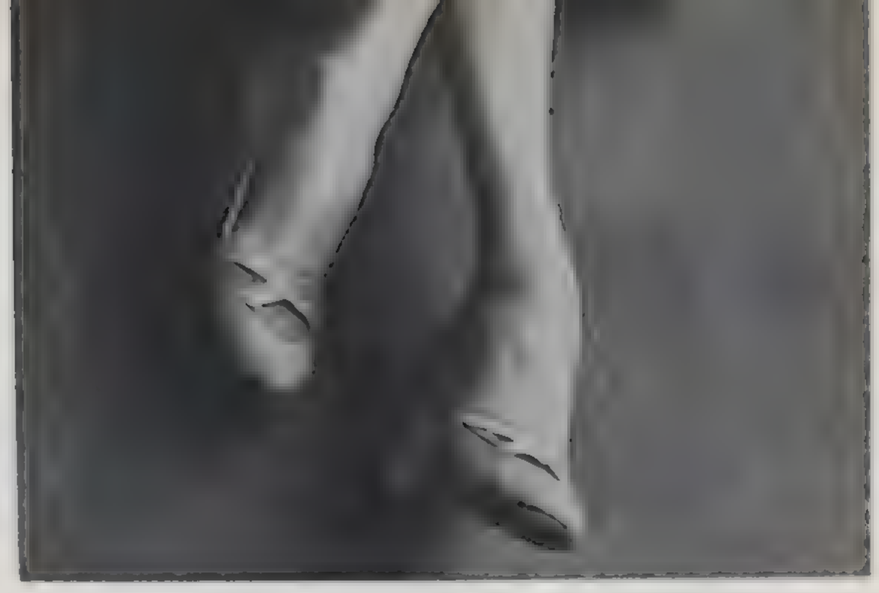
Opposite: City-set brown silk Shantung suit, gently tailored by Paul Parnes, about $90; Milgrim; I. Magnin; Seidenbach's. Perfectly plain Delman opera pumps, cool in dark brown linen, $23. For zest, Renée Montague's red-patterned white linen-weave rayon gloves ($13) and bag ($15 plus tax), Bonwit Teller; a white and red Hattie Carnegie hat. *Below:* Shoe-brown Belle-Sharmeer nylons, Lord & Taylor.



RUTLEDGE

Shantung suit, Shantung shoe

Below: The suit, with its boxy bolero and full-fronted skirt, grey Shantung (Vogue Design No. 6477); the shoe, green silk Shantung (shown *right*, too), $20 at Andrew Geller. Grey again for John Frederics' Shantung hat and bag to match. Mary Grey's "Grey Cloud" nylons; Bonwit Teller.



Linen suit, silk shoe

Navy blue with white chitchat: the self-assured suit, navy blue (Vogue Design No. 6465) with side Kover-Zip; Superb gloves (both pages), white; back to navy blue for John Frederics' Milan sailor, $60; white-dotted navy-blue silk for Delman's instep-baring, ankle-bracelet shoes ($26); and for the parasol ($11; Lord & Taylor). Back views and sizes on page 139.

TAMPONE

Boarding the *President Cleveland,* Orient-bound—good first-impression clothes (made in California) for arriving in any hot weather port. *Left:* Chambray suit, striped a cool blue and white. $40. By O'Rossen. Bonwit Teller; Neiman-Marcus. Both the hats, made-to-order at Rex. *Right*: Toast-coloured linen suit built on neat orderly lines. $70. Roomy woollen greatcoat, largely checked. $110. Both by Adele. At Altman.

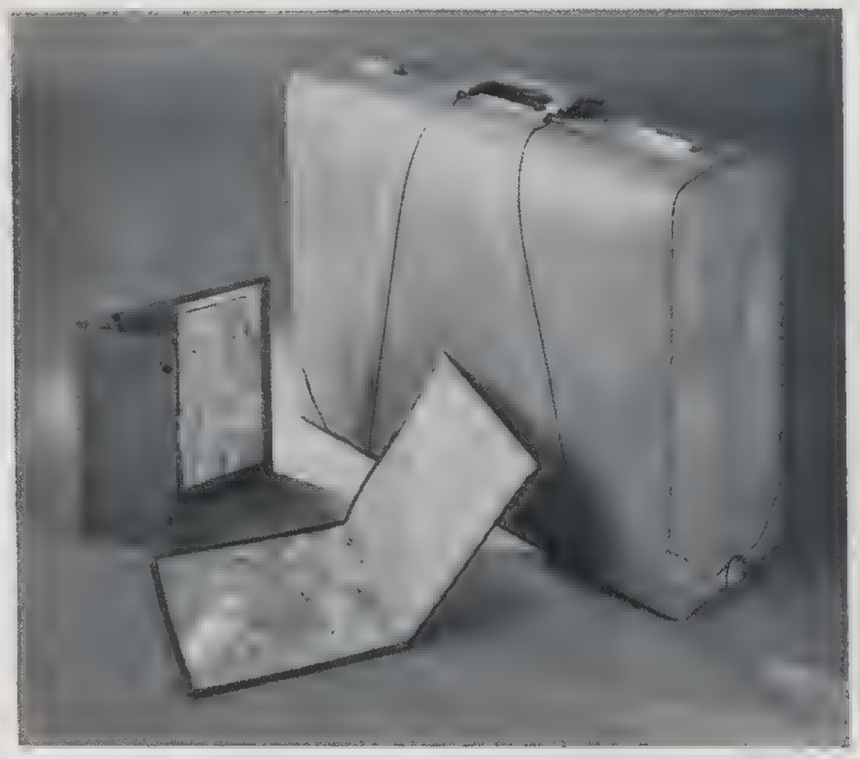
The wear-with-all beige wool covert cloth coat, $35. Designed by Rosenblum. At Stern's; The Broadway. (More on page 120.)

Important as your visa...

An accurately chosen travel wardrobe may be so small that it telescopes into a suitcase; but it must be so expansive in character that there is room for local adaptation. On one thing you can count—lots of weather. Deck-chair days when the sun blazes. Days when rain lashes in on a raw wind. Whatever the latitude, you'll need a warm coat; a crease-resistant "gangplank" suit. An evening dress that won't droop in a salty atmosphere. A short coat that goes out evenings. Washable dress or suit, gloves, blouses. Small-brimmed hats. Accessories will multiply your costume; a stole, a bright shoe, a sash, an odd skirt. These pictures were taken on the magnificent new *President Cleveland* (A.P.L.), America's largest post-war-built liner—which, with the *President Wilson,* sails from California to Honolulu, Manila, Hong Kong, Shanghai, Yokohama, and back. While the primary purpose is a straight luxurious Pacific passenger service, it is also a delightful six-weeks cruise. The ships, air-conditioned, spacious—cool haven after strange, exciting days of guided excursions ashore.

For equatorial evenings, white piqué, quilted hem, black velvet belt; about $55. By Georgia Bullock. Altman; J. W. Robinson.

Left: Wicker hamper—for pets or picnics—two smaller ones inside. To-order. Wardrobe case of very good rawhide. By U. S. Trunk. $70*. Both, Altman.



Above: Week-end case (21-inch) of rawhide. About $45*. By Skyway. Neiman-Marcus; Famous-Barr. Hat for travel: made-to-order at Irene. Wear-Right cotton gloves, $6.

Right: A man's worthy choice: cowhide bag by Belber. $60*. Gimbel's. Cowhide map case, pliofilm extra section. $20*. From Abercrombie & Fitch.

Below: Canvas and saddle leather, 22-inch wardrobe case, by Platt. $55*. Arnold Constable. Leather-cased camera, $55.50*. Eastman Kodak Inc.

Left: Duck is traditionally light to carry, still firm-sided. 18-inch overnight case. $50*. Oshkosh. String gloves, pigskin-palmed. $14; at Anivo.

Luggage: good and plenty

In great quantity, in great variety; many light in weight; many light in price. A good choice of them here and on page 121.

Right: Rawhide train case in a fine beige. By Lido. $66*. Saks Fifth. Eight-day clock and automatic calendar. Swiss-made by Angelus. $94*. Georg Jensen.

*Plus tax

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"I AM IN QUITO . . ."

(Continued from page 77)

gay, practical people living outside the boundaries of "white" pretension. There is an economic, but not a colour problem here—for blood-mixture extends right up into the ruling class. It is the caste-system which still prevails, the bad legacy of colonial days. Contempt for the Indian, where it exists, is really nothing but fear of a great underprivileged majority.

To the north, where the city widens out of its ravine onto a broad fertile plateau, there are residential districts. The comparatively wealthy live here, including North Americans and British: embassy officials, oilmen, and representatives of foreign firms. These *gringo* colonies are much as elsewhere—friendly, self-contained, somewhat isolated even from Quito's aristocracy, yet with many members who are thoughtful, observant, and deeply interested in the country's problems. What Ecuadorians really think of them it is very hard to know. Anglo-American business brings money and technical skills, and very few of its representatives could honestly be called exploiters. Their operations are a force toward better labour conditions and higher wages generally; at the very least, they create a situation which compels Labour to organize and become more conscious of its rights. Nevertheless, they are foreign, they are different; and their mere presence is somehow a reproach to the native patriot. Why, he feels, can't Ecuador be doing all these things for herself?

The worst of it is, the foreigner just can not help being bossy, or at best benevolently schoolmasterish. He has his own standards of efficiency, his own ways of doing things; it is hard for him to accept a different tempo, a different approach. The pained Britisher murmurs: "What one *does* rather wish one could get people here to realize is . . ." And the North American scratches his head in humorous exasperation: "They're a funny lot. You've got to show them every darned thing. . . ." Deep down in his heart, the foreigner has a slight sense of grievance. He has come to this country—it isn't home, he is sometimes lonely and uncomfortable—and he feels, in his wistful, less reasonable moments, that he has made a sacrifice. He would like just a little gratitude. Now and then he gets it—the real thing. More often his only thanks are of the polite, official sort. He is chilled and discouraged. The Ecuadorian, quite naturally, can not share this point of view. "These people," he says, "are here because they want something. I admit that they are helping my country, but they are helping themselves first. If they don't like the customs and conditions here, well—there is an excellent plane service to Miami."

During the last war, the United States did a great deal in Latin America. Hospitals and schools were built, roads were made, all kinds of public assistance was forthcoming. This assistance, as all but the most brazen hypocrite would admit, has a political motive: Nazi influence had to be countered, and raw materials were wanted for the war effort. The public works remain, a lasting benefit, but the stream of dollars has thinned. Realistic Ecuadorians understand that this was inevitable, but the abrupt slackening of interest hurts their sensitive pride. They say: "Nothing was too good for us while the United States was in danger. Now they don't need us—and they don't even bother to hide the fact."

Hence the enormous importance of the cultural institutes. A cultural institute—whether British, North American, or other—is of course a propaganda centre for the foreign country it represents; but this is a kind of propaganda which Latin America can respect and appreciate. In the course of learning English, talking about England and the United States, listening to lectures and music, looking at pictures and maps and books, the Latin American comes nearer to his foreign neighbours than in any other way. Personal contacts through the medium of culture are always more valid than business contacts—no matter how much tact, skill, and sympathy may be brought to the latter.

Culture is enormously important to the Latin American: the least breath of it—the mere naming of the names of artists, authors, or composers—excites his interest and arouses his enthusiasm. Its beams soften the angular realities of business and politics. The French realize this. They use well-known cultural figures for their diplomacy, as the Latin Americans do. Ecuador has just sent one of her best poets and most charming men—Jorge Carrera Andrade—as Ambassador to London. The head of every cultural institute is an ambassador of the most valuable kind, but his usefulness is generally limited by lack of funds: governments prefer to spend their money elsewhere. The British Institute in Quito will soon be closed altogether for reasons of economy; and every Quiteño we have spoken to is sincerely sorry. Washington has no such excuse; but the U. S. Institute could use five times its present allowance. And even that would be absurdly little for the results it could achieve.

In Ecuador, as in Colombia, there is no capital punishment. The maximum penalty for murder is sixteen years, with three off for good behaviour. Perhaps this comparative lenience is due to a recognition of the nature of violence in a tropical country, where killing is very seldom premeditated; at any rate, it is a fact that the great majority of Ecuador's murders are committed in the hot coastal region, rather than in the high mountains.

Nearly all the men we saw that day were murderers. (We didn't visit the few political prisoners, or the women.) Most of them were lounging in the big courtyard or playing handball, or strolling around the corridors, or strumming guitars and singing. A few were in the workshops (quite voluntarily, we were told) making furniture or shoes. There

(Continued on page 118)

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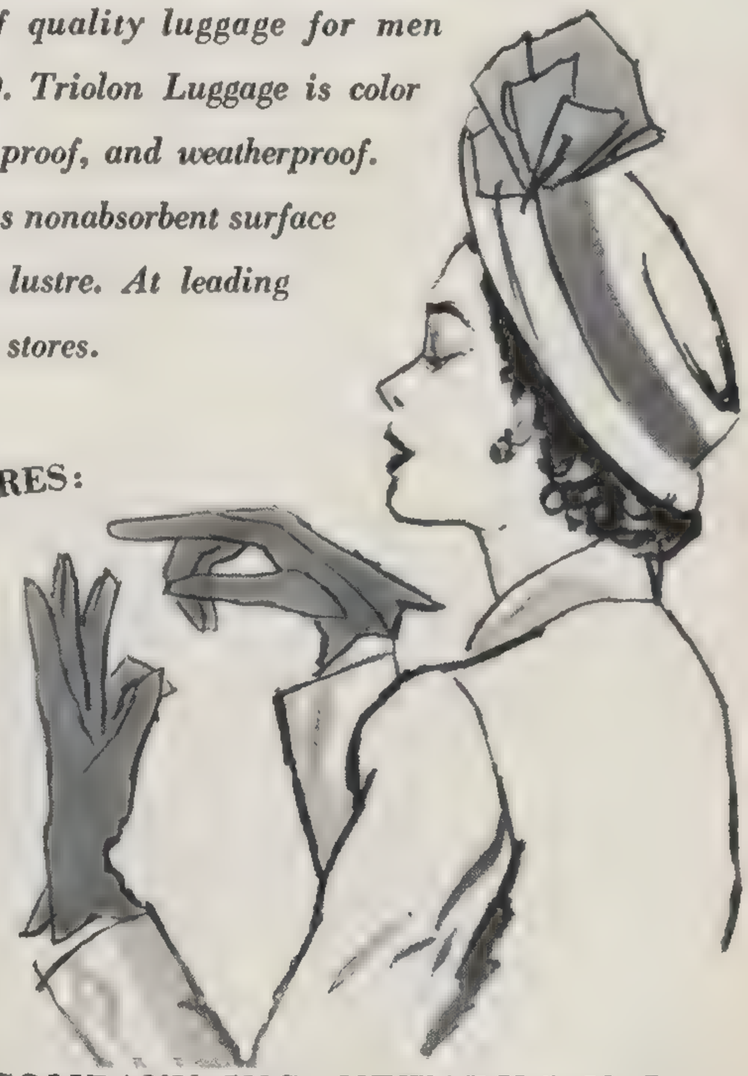

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"I AM IN QUITO..."

(Continued from page 117)

seemed to be no regular supervision and no warders; only guards at the gate. Once a week, the prisoners could see their women—not from across a table or through a wire screen but in whatever privacy the building afforded. They were free, within their limited world. It would be insulting to suggest that they were contented: all confinement is unnatural and an evil. Yet I did feel that these men had been allowed to keep their self-respect. They weren't being patronized, humiliated, socially disgraced. You could look them in the eye and smile at them without shame—without that unspoken apology for your own undeserved freedom which generally makes such visits so painful.

In 1912, the great liberal ex-president, General Eloy Alfaro, was imprisoned in the Garcia Moreno by his political enemies. His policy had been anti-clerical, and often misunderstood by the simple, devout masses. It was easy to incite them against him. The crowd dragged him from the jail and burned his dead body in the park. Today, Alfaro's cell is a shrine, with a bust, memorial tablets, and wreaths. Many great men in all countries have been jailed, but their monuments are erected elsewhere, in some dignified public place—or else the prison itself has been turned into a museum, ennobled and denatured. Not so here. The cells along the gallery on either side of Alfaro's are still in use. His monument is for his fellow-prisoners, not the public; a daily reminder to them that one of Ecuador's national heroes shared their life and their condition. I don't know that this effect was deliberately intended. In any case, it is poetically true and moving.

I suppose a British or U. S. prison-inspector would condemn the Garcia Moreno from the ground up. No doubt the food is poor, the accommodation unsatisfactory, and the sanitation primitive. No doubt the official attitude toward the problems of criminal psychology and social rehabilitation is hopelessly unscientific. And yet—I really hate to write this, because it sounds sentimental and reactionary—I can only remember the look on those men's faces. Nobody had tried, with the best intentions, to "understand" them. Nobody had studied them. Nobody had made them feel, however tactfully, that they were misfits or types or cases. Nobody had even told them that their crimes were the expression of certain social conditions, bad economic environment. ...No, I am not sneering. I am sincerely puzzled—precisely because I am firmly on the side of the psychologists and the prison reformers. But I must put down, for the little it is worth, what I saw and felt.... Each of these men had killed one or more human beings. Perhaps some were sorry; perhaps some weren't. But all of them looked like intact individuals, not criminals, not shamed. You could picture them going back to their home towns and taking up where they had left off, quite naturally, as a matter of course.... Certainly, the Garcia Moreno is pretty bad. But I am afraid that there are many cleaner, kinder, infinitely more terrible places in which people are forced to spend a quarter of their lives.

That same day, we visited the Manicomio, the city madhouse. It is more than two hundred years old, dating back to the times when lunatics were treated like hardened criminals; you locked them away and forgot about them. Down in the cellars of the ancient, rambling building are the dungeons where some of them lived. One ceiling is still charred and blackened by an abortive fire which an inmate started, sanely hoping to burn his prison down.

"How I wish he had succeeded!" exclaimed Dr. Cazares, as he showed us around. He and Dr. Jarrin, both young men, are running the Manicomio almost single-handed, with the aid of a few internes, nuns, and male nurses. It is a truly heroic struggle, and, considering the obstacles, remarkably successful. The crumbling, half-ruinous wards are in constant need of repair, but they are spotlessly clean—despite overcrowding and the necessarily dirty habits of some of the patients. The doctors have very little money at their disposal, but they have bought an Offner shock-machine, and are getting a good percentage of cures with electrical therapy, metrasol injections, and analysis.

It was a fine morning, and the patients were mostly out of doors. Some of them sidled up to us, slyly smiling, and bowed with an exaggerated, impudent politeness. Others crouched in corners, their faces obstinately muffled in a blanket, sulky and depressive. An old man with a white beard sat reading a newspaper; from time to time he uttered a yell, either of disgust or self-advertisement. And there was an Indian boy who laughed—not wildly, not savagely, not frantically, but with a kind of idiotic cosmic mirth which included everybody: the asylum inmates, himself, ourselves, and the entire population of the world. You couldn't help joining in.... These, of course, were only the harmless patients. Upstairs, peeping through spy-holes in small strong doors, we saw the violent cases—the terrible roarers and the formidably silent—lying with fists clenched and foreheads pressed against the wall, each one unspeakably alone.

During the past years, the Ecuadorian Government, with the help of an architect and money from the Institute of Inter-American Affairs, has been building a fine modern mental hospital outside the city. Very soon, the more hopeful cases can be moved out there, and the Manicomio will have a lot more room to spare. A maternity hospital, also, is nearly finished. And there are many other projects in hand—all part of a great master-plan for Quito, which will gradually extend and redistribute government offices, clinics, school zones, residential and industrial sections into the areas north and south of the present city, leaving the old town as an intact historical monu-

(Continued on page 119)

"I AM IN QUITO..."

(Continued from page 118)

ment in the middle. But this is a vast project which may take half a century to complete.

Quito has always been a city of painters. During the seventeenth and eighteenth centuries, its art-work became an industry and its paintings and statues were shipped up and down the western coast. The Spanish style imposed itself absolutely, in form and conception and subject-matter, and perhaps the only trace of a native influence is to be found in the exotic pagan splendour of drapery and ornament. Nowadays, the tendency is reversed. The subject-matter of modern Quiteño painting is predominantly Indian, its forms are often based on motifs from the Inca and pre-Inca cultures, and its only debt to Spain is sometimes a debt to Picasso—if you can call Picasso Spanish.

This is true even of a foreign-born artist like Jan Schreuder, who has made Ecuador his home, not merely in a physical sense but emotionally and æsthetically. It is hard to imagine Schreuder painting anywhere but in Ecuador. The magnificent gloomy weight of its landscape, the darkness and mystery and intensity of its living faces are the whole message and meaning of his work. And yet, of course, he is a European, a stranger, and he does not forget it. He does not pretend to be Indian, to see things with an Indian consciousness. He is not a fake. His portraits have the integrity of a genuine human impact: the blue eyes of the artist looking deeply and inquiringly into the black eyes of the model. Schreuder really seems to have made that difficult adjustment which enables an artist to do his most significant work within an alien culture.

Oswaldo Guayasamin is not yet thirty. Of untidy, trustful, child-like appearance, he is the sort of person you make friends with immediately, with or without the aid of the Spanish language. His large expressive face and eyes are at once cheerful and tragic. In the evenings, he will play Indian folk songs on the guitar, and weep. He is a sculptor as well as a painter. In the tiny courtyard behind his studio, surrounded by the neighbours' laundry, stands his huge gaunt plaster statue of Hermano Miguel—the Catholic priest who founded many of Quito's first schools. This is to be cast in bronze and set up in a new public park. But how in the world, we both wondered, would they ever get it out into the street?

Through Guayasamin, we met Humberto Navarro, the poet and journalist, Jaime Valencia, the painter and architect, Luis Moscoso, the painter, and Leopoldo Moreno, another architect, who is one of the leading spirits in the execution of the Quito master-plan. These men—all in their early thirties or younger—have founded a group which they call "Los Contemporaneos," the Contemporaries. They meet every Saturday in Guayasamin's studio, and they have just started to publish a magazine.

Los Contemporaneos insist that they are not just another artistic clique. They don't want to found a mutual admiration society or waste their time attacking other groups or individuals. Their aim is to create and promote a genuinely indigenous modern Ecuadorian art. But first, they say, the ground must be cleared. They are greatly dissatisfied with the present state of Ecuador's painting, sculpture, and literature. In general, it suffers from three faults: a cult of the past, a blind imitation of contemporary foreign models, and a lack of technique. "We stand looking backward like statues of salt. We know more about Homer and Virgil than about Valery and Claudel... more of Sophocles than of Sartre." They want to achieve, as they put it, "a modern classicism, a classicism of the twentieth century... a national art, without provincialism or folklore."

Certainly, they are proud of their Spanish ancestry and the wonderful legacy of Colonial Quiteño art, but they do not wish to fossilize into ancestor-worshippers and antiquarians. Certainly, they are proud, also, of their Indian blood, but they do not yearn for the days of the Inca culture; they have no desire to lose themselves in a cult of native folk tales, charming superstitions, picturesque costumes, and quaint dances.

Their problem is, to some extent, the problem of all artists everywhere—to assimilate the past and fuse it creatively with the present.

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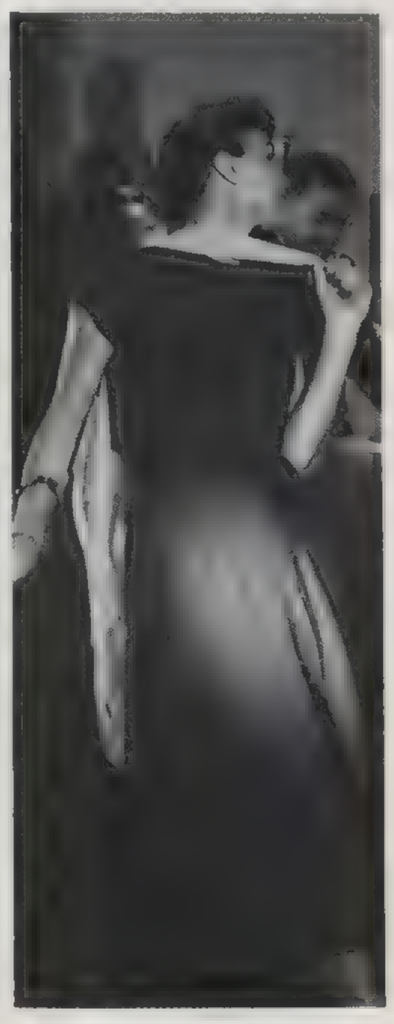

Here, on both sides, one journey dress—clearly worth two. A brief, close jacket fastens over the sun-bared back. By Marjorie Montgomery in brown linen-like rayon. $23. Peck & Peck; L. S. Ayres; Garfinckel's. Photographed on the *President Cleveland.*

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2. Short, concise wool coat;
g. a.: loose, dress-length light wool
3. Piqué evening dress;
plus: silk print, seersucker, jersey (take plenty)
4. Linen-y dresses;
g. a.: chambray, seersucker, sharkskin (take plenty)
5. Bathing suit; robe or shirt; sun glasses
6. Play and sun suits with addable skirts;
g. a.: slacks, shirts, shorts
7. Packable berets, sandals (play, evening); sun-brim hat;
wear less-packable hat, firm opera pumps, embarking.

LUGGAGE: GOOD AND PLENTY

A broader look at one of travel's best companions (shown once on page 60). A rawhide bag light enough to go by air (11 pounds). This is a 29" Pullman case. Skymate by Hartmann. $135 plus tax. Saks Fifth; Young-Quinlan. Perched on it, a beige felt hat feathered and veiled in dark green. Made-to-order at Irene. The umbrella with a tall whangee handle, green rayon taffeta. $15. Saks Fifth Ave.

A very light bag to save air-lbs.: brown and white canvas spread on a frame bound in red leather. It takes its best shape when it is plumb full, the soft sides flat and tight. 21-inch case by Boyle. $43 plus tax Abercrombie & Fitch, Kaufmann's. A portable game room in a compact cowhide pack—backgammon, checkers, cards (for the new Argentine rummy), cribbage, poker, and dice—to while pleasantly any passage. $15 plus tax. Abercrombie & Fitch.

GRIGSBY

Planned particularly to stand for many miles and many years of wear For instance: chrome grills strategically situated where bags get most wear. 18-inch overnight case covered and bound in honey amber rawhide. By Wheary. $45 plus tax. Stern's; Filene's. A handful of binoculars schemed to fit in a pocket. Magnify 6 times. $165 plus tax. Black, Starr & Gorham

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TRAVELLING LIGHT

BY ERNESTA BARLOW

To travel light, the first principle in packing is never to take more than two of anything—one for wear, and one for change...yes, even stockings, what with nylons wearing as well as hand-knitted sports socks.

For overnight, I manage with only one of everything in a bag.

The friend who met my transcontinental plane at Los Angeles looked at my hatbox and one medium sized bag in some amazement.

"You don't mean to say that's all you've brought for a three weeks' stay!" she said. "I thought you were allowed forty pounds."

"It is; I am," I answered, "but I can't carry forty pounds myself—leastways not with any pleasure." Porters had migrated with the war, and failed to return in anything like adequate numbers.

"That I should live to see the day," she murmured, remembering some of my other arrivals.

Oh yes, I belong to that remote, archaic era before the war, when one took ship, or train, or plane flanked by porters bearing a dozen or so bags and trunks, the lightest of which weighed as much as a safe. Also there was the maid who was supposed to get all this duffle to the hotel, and unpack countless unnecessary items from mountains of tissue paper. On one-night stands, only she knew enough to excavate one's night things from the pleistocene stratum in which they lay as secure from my eyes as dinosaur eggs. Only she had X-ray eyes that could divine what was in each of those tissue-wrapped little packages—I couldn't tell aspirin tablets from Kodak films.

The maid was always seasick on the ocean, so I never saw her en route. And in Paris she had so many more friends than I had, that it would have been inhuman not to have let her roam. As for London, Rome, Venice, or Vienna, it had always been the dream of her life, Madame, to go there, and she was such a passionate sightseer, no one could have denied her time for galleries and churches. Her rhapsodies during the fleeting moments when we did meet, boosted my IQ quite a lot, but didn't help me find that belt to the afternoon frock I wanted to wear to Mrs. Kepple's garden party. Like as not I only saw her to say, "For goodness sake! Didn't I tell you we were taking the six-thirty train?" I hadn't told her, which made it all the more annoying.

Now I am emancipated. Free. I have graduated, *summa cum laude*, in travelling light. The maid has gone, and with her unlamented passing, the numberless things one "might" need have followed as the day the night. I don't take what I *may* need. I take what I *will* need. That is the whole recipe. Begin adding a pinch of this and a pinch of that and you're lost. It's my own system, and I'm not forcing it on anyone. I'm only saying that for most business trips, and many holiday trips, of three weeks and under, it means no waiting for checked luggage, no dependence on porters, only a soupçon of packing, and no laundry.

I learned the hard way, and every moment was a pleasure. All through the war I travelled incessantly for my war job. The job kept me crisscrossing the country in company with thousands of others—I, who would always go to the worst place in the world rather than no place. The people in the crowded trains were so good-natured, the homesick GIs so ready to transmute my grey hairs into the mother they had left behind them, tell me their life's story, swing a bag up on the bulging rack, share my sandwiches or books, that trips became a new and endlessly interesting form of social life.

A great space-saving idea is to wear a tailored suit and carry one's topcoat over one's arm. One suit is enough if it's a good classic tailleur Never will I forget a whipcord I got to take to Mexico. It was the English kind such as grooms and chauffeurs used to wear—dark grey with a fine diagonal weave. Short of storming a beachhead I couldn't have given it a worse beating. It didn't show dirt, and you couldn't have mussed it if you'd run over it with a tank. It wore me out before I had made any impression on it, and I gave it away If I'd had any sense I'd have put it in moth balls every five years or so, and when I'd forgotten about it, unearthed it with cries of joy.

Shoes, being gluttons for space, I've cut to one pair on the feet and two in the bag. One day pair should be stout enough for rainy weather or real walks. Then one pair of black suède pumps and a pair of evening sandals. Shoe trees should be of aluminum or lighter material—those heavy ones made by your London or Paris bootmaker must stay at home with the poodle. Bend your shoes flat when you first take them off, and the lightest trees will keep them in shape.

One day a ravishing Hindu lady came to lunch. She wore diaphanous spun gold, and diamonds dripped down from the tips of her flat ears against her lovely warm-brown cheek.

"How many saris were you able to bring on your flight from India?" I asked her.

"Forty," she said, without a blush.

The only moral for our story is that a sari is cobweb light, and all six yards fold flat as a face towel.

To my infinite regret, I can not go out in New York by day clothed in gossamer cloth of gold. but I can have many of my travelling things made of chiffon. Nothing, so far as I know, can outwear good French chiffon, except perhaps, some kinds of Scotch homespun—I mean the lightest weight, softest of real French chiffons; impossible to muss, ten yards will go through the proverbial wedding ring if not the eye of a needle, it washes and, in some mysterious way, is not even mussed after washing.

Nylon will fill the same bill. The seams must be finished as securely as those in a parachute or the whole thing will disintegrate—and good sewing is something one pays for.

(Continued on page 123)

TRAVELLING LIGHT

(Continued from page 122)

Two nightgowns, then, of French chiffon or nylon, and one dressing gown a fraction or so heavier—no lace or you will need that electric iron with which the maid used to be forever pressing.

Knickers, two of silk jersey or rayon, adequate for those who don't intend to do a strip tease; girdles, brassières—one on and one in the bag. Slips, same story, but black silk so that they don't have to be rinsed so often. *Faire passer à l'eau,* the maid used to call it when she removed all the necessities of life each night, and you had to pull out every bell in the house to get anything back in the morning. Now my bathtub is festooned every night, and it is possible to make an early train without sending out a posse and a search party, or leave like Lady Godiva. Perfect servants can, on occasion, be a perfect nuisance with their well-ordered ways and rigid habits.

For those who wear such rugged clothing as flannel pyjamas, I have no ideas except to urge them to keep these out of sight. When the chiffon school needs something more substantial than a diaphanous dressing gown, one's own topcoat, being a "must," is always there, and a pastel-coloured cashmere sweater will substitute for a warm breakfast jacket, as well as come in handy time and again in its normal rôle.

It may be pure self-deception on my part, but I believe two day dresses can serve—both of some material which won't muss. One is for daytime and the other, more dressy, for late afternoon. Then two evening dresses, one black, one a light colour. Let them be high-necked or low, long-sleeved or short, the essential thing is that they should be becoming. One may look like a woman with a purpose at lunch, but pray let it be with other purposes in mind that we don evening clothes.

Sticking to one colour scale will mean that your accessories will go with everything—shoes, gloves, bag, hats (note the plural) will follow the principle of interchangeable parts. For my money I'll take black, but brown or navy-blue will serve you as well.

Jewellery is always a nuisance to the traveller. However, including a good string of pearls seems to be the exception to the rule of not taking anything valuable—and I'd say two brooches or clips at most, or risk heart failure ten times before you get home. One brooch can go on the coat, and the other inside one's blouse. A good piece of junk can often come in handy—a necklace, for instance, deceptive enough to start whispers of "Do you think it's real?" Take more and it will be a nuisance. Just as your plane takes off you'll remember that your ruby bracelet is in the hotel safe, or you'll get hung up looking for small boxes which have burrowed into corners.

As for hats, there is the one on your head, and any others which will fold flat and go in the suitcase. Youth with thick burnished hair can afford to go bareheaded, but I would put the deadline in the twenties.

On long trips I take a briefcase. Mine is scarlet morocco, and everyone I meet says where did you get it. I belong to the species that leaves things behind. When they are scarlet it helps attract the eye, much as the red cape does the bull, and I leave them less frequently. My hatbox is scarlet plastic, lightweight, violently visible, and unscratchable (maybe). It is rarely used for hats because it is so perfect for leftovers.

So carefully do I watch for weight in my baggage that I fill my small, wartime plastic jars from the heavy jars once again on sale. For powder I take flat little twenty-five-cent boxes in two shades, the lighter for night light. One small bottle of perfume does it, transferred from the heavy, catch-the-eye bottle to anything that does not leak. My one clothes brush I wouldn't trade for a mink coat. It is about the size and weight of an English fillet of sole, shagreen-topped, and adequate to curry a horse if need be.

Family photographs are cut to the bone, beginning with himself in Irish lace and curls. I didn't know him then, anyway—he might have been anybody's baby. And rows of faces I love none the less dearly for not having to find room for them at the last moment. I find that some pictures that are always around have a trick of becoming invisible. Leave them at home, and I come back and say, "Why, hello, there! I've missed you a lot!"

A raincoat? Yes, to be safe, but the kind that is plastic and you can put in your pocket. Improvidently I left mine at home when I flew to Kentucky last spring. There was a steady deluge for two days, and I quite simply and quietly drowned. But my friend who had raincoat, rubbers, and umbrella, caught a cold while I came through unscathed, so where's the moral of that story?

And last, perhaps because I find consistency an odious, tiresome characteristic or because hotel rooms are often so grim, I always take a wholly feminine lingerie cover to throw over my underclothes on the chair at night. It is of white organdie, covered with fine embroidery, and dripping with wide, real lace. That is just to prove I am not too tied down to being practical.

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VISITING SAINTS

(Continued from page 76)

candles the full length of the nave makes an inverted Milky Way. Mass was over, but in front of the glass-encased images of the saints, small family groups were kneeling. The father was praying, and the wife and children knelt beside him, scattering handfuls of petals, lighting candles, crossing themselves. As they arose to leave, they rapped at the saint's feet, to remind him of their petitions in case his attention had strayed, and turning to the altar the men crossed themselves and, forming a cross with the thumb and forefinger of the right hand, kissed it. The women, however, instead of crossing themselves, blew a kiss from the palm of the right hand toward the altar. I had never seen this before, and when I asked the friend who was with us its meaning, he explained that this was in memory of the virgin Ixquic, the mother of the legendary Quiché heroes Hunahpú and Ixbalanqué, who conceived them when a drop of liquid from a sacred tree fell into the palm of her hand.

Even after market was over and the majority of the Indians had left, some for their homes, most on the long over-hill trek to Guatemala City with their wares—chairs, pottery, blankets, vegetables, the pile often topped by a weary chicken or a baby—loaded on their backs, the *chuch kajaus* and *chinimatales* continued with their devotions on the church steps. The last thing we saw before we turned in for the night was the flickering of candles and the glow of the burning incense on the stairs.

I had assumed that, as in most places, important religious ceremonies would now be put away until the next Sunday. It was, therefore, a great surprise early the next morning to hear the sound of firecrackers, the preliminary to all religious ceremonies. We hurried to the square, the focal point of all activity, and down the church steps came a group of men carrying the life-sized polychrome, silk-robed images of St. Thomas, St. James, and St. Anthony. The glass cases covering the images were decorated with a border of peacock feathers, the nearest approach to the beautiful plumage of the quetzal, that almost extinct bird the use of whose feathers was one of the prerogatives of royalty among the Mayas. Ahead of the procession marched a drummer and a flutist playing a thin watery music whose rhythm and melody escaped us completely. The streets which had seemed deserted suddenly came alive wth people drawn as by the Pied Piper of Hamelin. The saint-bearers were members of a *cofradía*, a sodality, and they were taking the saints for a visit to one of their houses. My idea was that we were just watching the procession go by, but to my amazement I found myself being half-pushed, half-dragged up the steep, winding streets by my eager husband. I tried to expostulate with him, pointing out that the Indians might resent the presence of strangers, that we did not know where they were going, but I might as well have tried to stop an old fire horse that had heard an alarm. I had visions of headlines telling how two foreigners were rescued—I hoped they would say rescued—from an angry mob of Indians for profaning their religious ceremonies, but I might have spared my worry. Nobody paid any attention to us, even when we entered the gate of the large patio which was covered with a fragrant carpet of green pine needles and meticulously clean, as is everything in Guatemala. It was surrounded on three sides by the houses where the more prosperous Indians live when they come into Chichicastenango from the country. Many of them have a country place where they live most of the week, cultivating their land, and a town house.

The saints were put down in the middle of the patio, and the people settled themselves in a large circle on the ground. The members of the sodality were a handsome group. Most of them seemed to be in their thirties, small, wiry, well-built; they were dressed in the black Sunday clothes, close-fitting, knee-length breeches, with big, loose, embroidered pockets, and a short jacket. They weave the cloth from the wool of their sheep, make and embroider their clothes themselves. No woman's hand touches them. About the waist they wore a red woollen cummerbund, and on their heads the *tzute*, or head-square, red with orange, white, or blue designs, and silk tassels at the corners. This is drawn straight over the forehead and knotted in the back. Everybody was completely at ease, talking quietly among themselves, graceful, relaxed. There was not a cloud in the sky, blue with a sheen seen in less-favoured climates only on the rarest of June days, and one's body drank in the sun. Even I had stopped worrying.

The face of the woman across the way caught my attention. Now where had I seen her before? She was a handsome, upstanding young creature, with lightly bronzed skin, incredibly large dark eyes, beautifully regular features, and two long plaits of hair that hung over her shoulders and into her lap. She was busily examining the head of a resigned little boy for unwelcome visitors, and the jib of her jaw made it perfectly plain that it would do him no good to protest. The man sitting beside her gave me the clue I needed, for I did recognize him. Could this woman be the virago I had seen the afternoon before, her *huipil* falling off one shoulder, her hair dishevelled, foam flecking her lips, and very, very drunk? We had been attracted by the angry voice—nobody raises his voice in Guatemala—and had seen her standing in the midst of a group that was looking on gravely while she told her husband exactly what she thought of him. We could not understand a word she was saying, as she was talking in Quiché, but some things require no translation, and she was, as my maid would have described it, "laying him out with the dogs."

(Continued on page 125)

VISITING SAINTS

(Continued from page 124)

The friend we were with explained that she was observing a time-hallowed custom. On Sunday afternoons, after market, women may drink, and on such occasions Quiché wives, ordinarily gentle and patient, though not in the least downtrodden, can find complete release from pent-up resentment by speaking their minds in public about their husbands' shortcomings. According to our friend, she was telling him and the world at large how he had spent the money she and the children needed on drink, that he had neglected the cornfields, that she had seen him casting covetous glances at the neighbour's wife.

The poor husband, acutely embarrassed, was trying to lead her away, talking to her gently, soothingly, but she had no intention of leaving until she had had her say. The others were watching and listening with a solemn, judicial air as though weighing the evidence. As a man's standing in the community and the opinion of his fellow members is highly important among these Quichés, no more effective means of punishment could be devised.

And here they sat the next morning, as though nothing had happened, she brisk and happy, he perhaps a little over-meek, but contented. They were the only couple I saw sitting together. Psychiatrists would be out of a job here. It seems fair to assume that Quiché wives do not develop neuroses as a result of repressions.

There were signs of activity among the members of the brotherhood. They had drawn themselves up in a line reaching from the open door of one of the houses to the saints, and an invisible hand began passing out small, carved gourd drinking cups. Each member had a fringed, embroidered napkin in his hand, and the gourds passed down the line from man to man, each making a curtsey as he gave and received it. The ceremony had the air of a ballet. At the end of the line stood the youngest of the group who acted as cup-bearer. With amazing swiftness he distributed the seemingly endless supply of gourds among the several hundred men, women, and children.

When all had been served, the man who appeared to be the head of the brotherhood brought one of the gourds to us, asking with exquisite politeness in Spanish if we would like to try it, and explaining that it was *atole* with chocolate. We told him we would be delighted, and although the warm gruel of corn meal mixed with water and chocolate seemed a little heavy and insipid, it was not unpleasant.

As time does not exist in Guatemala, the ceremony gave no sign of coming to an end. The people sat on, more rounds of *atole* were served, and the saints seemed to be enjoying the sun and air.

[EDITOR'S NOTE: *Harriet de Onís visited Guatemala this past winter for the Bollinger Series of the Mellon Foundation. Commissioned by the Foundation, she will make the first complete translation from Spanish into English of the* Popul Vuh, *the great compendium of history and religion which was the Mayan Indians' Bible. (A Guatemalan scholar is now completing a new translation of the* Popul Vuh *from the original Quiché —a Mayan language—into Spanish.) This book is a major key to pre-Colombian civilization. This spring Mrs. de Onís finished selecting, translating, and editing* The Golden Land, *a collection of Latin American folklore. Alfred A. Knopf will publish this anthology in August.*]

GOING TO THE SPRINGS

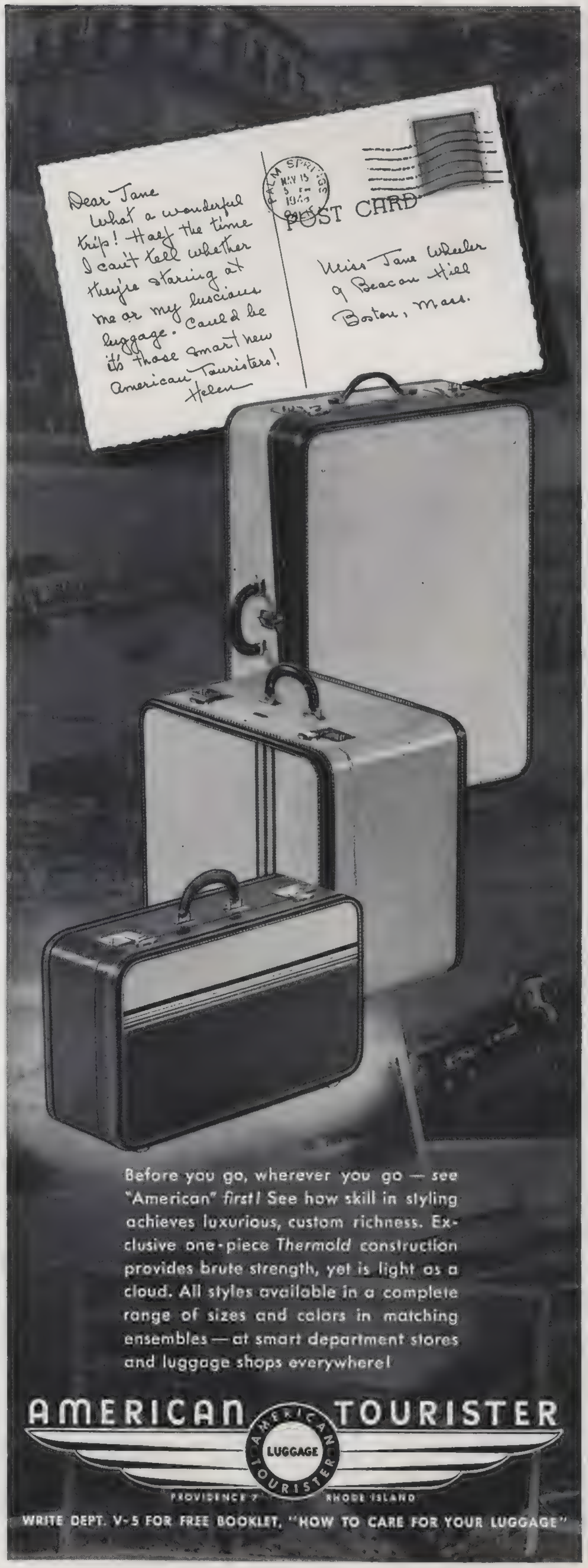
(Continued from page 105)

tennis courts, badminton courts, archery ranges, and probably a tiddlywinks board for anyone so inclined. It is also possible to be well served and just quiet. The Greenbrier has come out of its Government service with a capable new interior by Dorothy Draper. Poland Springs, Maine; Bedford Springs, Pennsylvania; Castle Hot Springs, Arizona, and a few such others are also planned to be pure peace, pleasure, and play—which they are.

Most hotels at springs work on the American plan, which is a good, clear, countable system. They do not depend upon the people who take advantage of their therapeutic sources, and their rates, accordingly, don't include any health manœuvres. The rates for The Homestead and the Greenbrier in the spring and summer (seasonally higher for most of these resorts) run at about $30 a day for a double room. Smaller and quieter retreats such as Bedford Springs charge accordingly less.

Government-sponsored springs work on a more involved basis. They count on the baths first and leave the calibre of the accommodations up to the visitor. Saratoga Springs, for instance, suggests that it is possible to take a three-week turn at the waters for $125 minimum—and on up for more elaborate board. Hot Springs, Arkansas, has baths ranging from $9-plus to $13-plus for a series of ten, dependent on the bathhouse. There is a very wide choice of places to stay and budget. After all, the whole city and the United States Government are involved with the spas.

Going to the Springs traditionally means going to good hostelry, comfort, entertainment, fine service, food, and management. With or without a thought to the aqueous cure, "up to the Springs" remains right now a very fine place to go.



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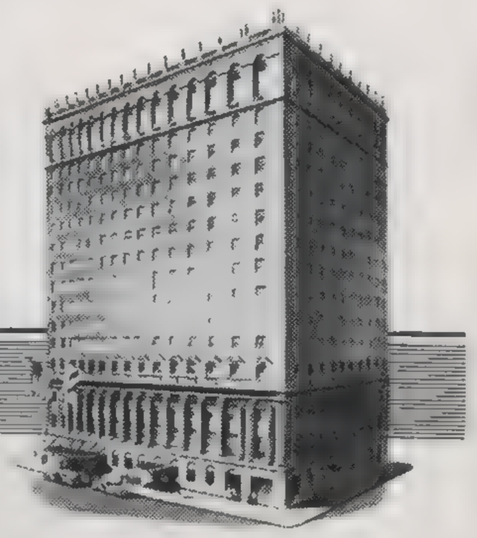


THE DUTCH CHARACTER

(Continued from page 71)

gleaming modern Diesels flashing across an age-old dyke. The old and the new, side by side in perfect harmony.

A deeply religious country? Yes. Protestant, with Catholics chiefly in the southern provinces of Brabant and Limburg, and with entire communities strictly Calvinist in the north. Yet notwithstanding Catholics and Calvinists, Amsterdam set an example early in the 1920's by opening a birth control clinic, free for anyone to go to, while other nations were still thinking the matter over.

BRINGING UP CHILDREN

Few books have ever been confiscated in Holland; in fact, I can remember only one at the moment and that was "*L'Enfer*" by Barbusse and it was put back on the shelves again. And as to the movies, few are censored. But then no movie house permits entrance to children under eighteen unless this is specifically mentioned in the advertisements. And this little item brings me abruptly to a very definite fact—the fact that in Holland children are regarded as children and not as irresponsible adults. They are not shouldered with the heavy burden of freedom, but are treated as growing, developing human beings, who need a helping hand in this process of growing up.

Family life is very strong and many evenings are spent in the living-room around the table, the children with their schoolwork, the mother behind the tea tray, the father leaving his own study to join them once in a while.

But, you wonder, haven't those recent terribly insecure years changed these children? Surely these boys and girls who roamed the streets and fields, maltreated by the enemy, petted and spoiled by the liberators, surely these children can no longer feel content in the calm environment of their home? Ah, but many wars have swept over Holland. It wasn't the first time that children helped to conquer the enemy. Centuries ago they stood beside their mothers on the city walls, fighting off the Spanish, French, or Austrians. They have always come back to the home. To the lighted lamp, the potted tulip, the cup of tea.

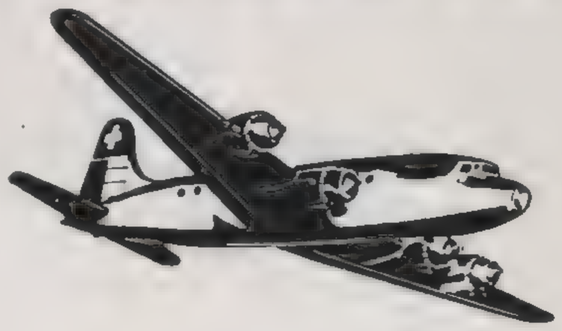
The Dutch love their home with the deep, inborn love of those for whom it is also a shelter against the elements: the sea, the wind, the bitter frost. They love privacy and their home is their private world, the doors leading out are locked, the shutters are closed, the curtains are drawn. One is alone or alone with whom one wants to be. Gardens have gates, hedges, or walls around them. The idea of sitting on a front porch shocks them.

"But you can see everyone!" a friend of mine exclaimed, horrified.

(Continued on page 127)

SWISSAIR

to Switzerland and Europe



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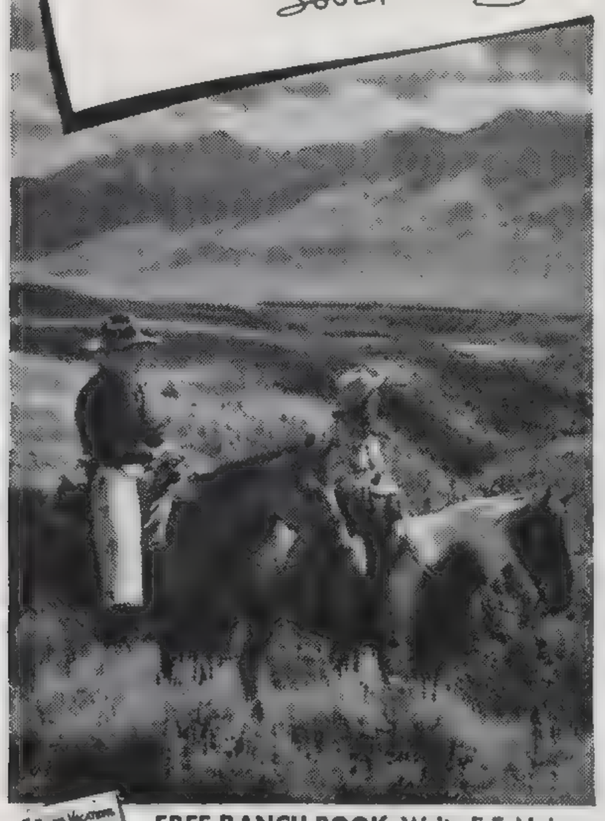

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THE DUTCH CHARACTER

(Continued from page 126)

"Imagine having to see one's neighbours all the time!"

PLENTY OF PRIVACY

One knocks in Holland, one rings bells, one does not run in and out. And no one is too young to learn to respect the privacy of others, to respect the other person's house, his garden, the street he lives on. Does the traveller who so admires Holland's clean streets and parks think that this cleanliness just happens to be? That perhaps Holland has no dirty newspapers, old scraps of cardboard, or messy orange skins? Does the traveller realize that this cleanliness is the result of discipline and effort? But then does the traveller realize that many of the things he admires so about the country and its people are also the result of effort and discipline?

And now what about the two most popular notions about them—the two that everyone knows about: their love of cleanliness and their placid looks and disposition.

Surely a Dutch farm is one of the most appetizing sights imaginable. The neatest speck in the world in the brightest, simplest colours. The result of the workings of an orderly mind coupled with the knowledge that every handful of earth is worth its weight in guldens. The Dutch peasant, Piet or Kees, would stare in contempt at many a farm over here with its neglect of land, its untrimmed trees and gnarled underbrush. As to his wife, who keeps their cottage scoured, polished, sand-papered, and waxed, what wouldn't she say at the sight of some American farmhouses with their needlessly cluttered kitchens, sloppily made beds, and grimy windows. "*Ach lieve hemel,*" she would exclaim and raise her eyes to heaven.

Yet the owner of one of these unkept places probably takes a daily bath, his wife has any number of clean cotton housedresses, and their daughters embellish themselves with creams, nail polishes, and hair rinses. Whereas our Kees or Piet is content to soak in a "sit-bath" in the kitchen on Saturday nights only and his wife's petticoats are not changed frequently enough.

CLEAN CLOTHES

I remember the sweet Hendriek who came daily to our house from her toy village at the Zuiderzee. Before starting on her trip home by steam train she would take off her white cap and iron it if it had as much as one single wrinkle in it. Underneath this cap, her hair (cut short as is the custom) stuck to her head in an oily mass. It was washed exactly twice a year. "But Hendriek," said my mother. "You should wash it every week, as we do—" Gaily Hendriek laughed. "Better dirty than dead!" she exclaimed. "A cold in the

(Continued on page 128)

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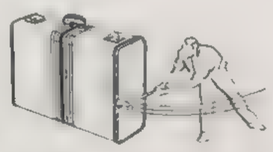

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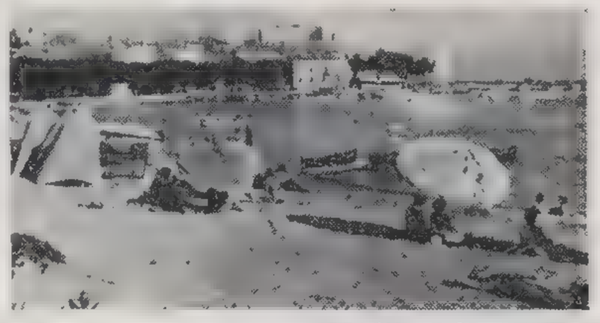
SPRING Ah, Paris in the springtime!

SUMMER The beaches, the mountains, all the sports . . .



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Shoemakers since 1874

THE DUTCH CHARACTER

(Continued from page 127)

head and phut—you are gone. It says so in the Bible."

That settled it as far as she was concerned. The Bible, or rather what *she* found in the Bible, settled a great many things for Hendriek.

And then there was Zwaantje who also came to work for us and would not, simply would not, touch the toothbrush we bought her.

"City ways," she announced. "My grandmother warned me when I came here. 'They will try to corrupt you,' she said, 'but don't let them.' No thank you, Mevrouw, no toothbrushes for me."

So here we are, clean yet not clean.

And what about the fat placid Dutchman and his equally placid wife and children? They exist, many of them. He the typical *Burger* of Frans Hals, she picked right out of a Vermeer, the children fresh like flower gardens. But Holland had and still has other painters than the little masters who saw only the serene, the understated. There was Hieronymus Bosch and his frightening not-quite-humans; Rembrandt with his melancholy "turned-in-on-one's self" young men, Van Gogh and his tragic clay-coloured peasants, his "Aardappeleters."

THIN-FACED DUTCH

They exist today. Cross a square or marketplace in a Dutch village and you will meet a hunchback, a dwarf, a child with a club-foot. The village children will pause in their games for a moment to call out in true mediæval fashion, "Dag Joris-with-the-hump" or "Gerrit-lame-leg."

One summer holiday spent in Brabant it was the "Aardappeleters" with whom I shared an occasional evening meal. Not cheerful and rosy they were, but thin and bitterfaced. The placidity of the Dutch? Exaggerated, especially by superficial foreign writers who, when they want to mention a Dutchman, automatically call him Mijnheer Vanderkoop who "of course was fat and bovine."

Do you remember the "Small Souls" books by the great Couperus? Do you remember those nervous, introspective people, irritated beyond control by autumnal fogs and rains, alternately shrieking, sobbing, or drumming on the windowpanes? I know many like them, I assure you.

When two Dutchmen get together certain words are sure to occur in their conversation. They are the words *gek*, *mal*, and *kinderachtig*. The first two mean silly, the last childish. All three can express the profoundest contempt. Only last week I spoke to a friend of mine just returned from Holland. After talking about "little calfs and little cows" (a very typical expression meaning all and sundry) he mentioned how the popularity of certain American illustrated publications was diminishing in the Netherlands. Right after the liberation, the book and magazine starved people couldn't get enough of them, but now?

"Ach they are so *gek*, so *kinderachtig*," he said. "Why must they publish all those half-naked girls holding oranges or snowballs or those politicians always grinning, always using big, big words, and women fondling giraffes or little schoolgirls who are asked what *they* think of the atomic bomb—it is so *gek*, *gek*, all of it. It bores us so—" He shook his head. "People all talk about what a terrible state the world is in and why no one does anything about it. Well I wish they would start to do something about the small things first. If a small thing is *gek*, well then say so; say 'Thank you very much but I do not want any of it.' Don't think 'Oh, I will wait till something comes along which is important enough for *me* to bother about.' If you wait for that, you'll never say anything, or if you do, it might be too late. Don't you agree?"

"I do," I said.

[EDITOR'S NOTE: *Maddy Vegtel's novel,* The Moon Is Rising, *about life in Holland, was recently published. Born in The Hague, she lived there for her first twelve years while her father had a high position as a member of the* Gedeputeerde Staten *of South Holland. After his death, she spent six years in the village of Laren, to which came Isadora Duncan, Tagore, Myra Hess, and other international personalities. When her mother married Jonkheer de Rotte, of the Hussars, she lived in the coterie of officers' families and country nobility. Now, married to an American, she has been writing for various magazines, has contributed often to Vogue.*]

IN JUNE VOGUE:

PROGRAM FOR SUMMER

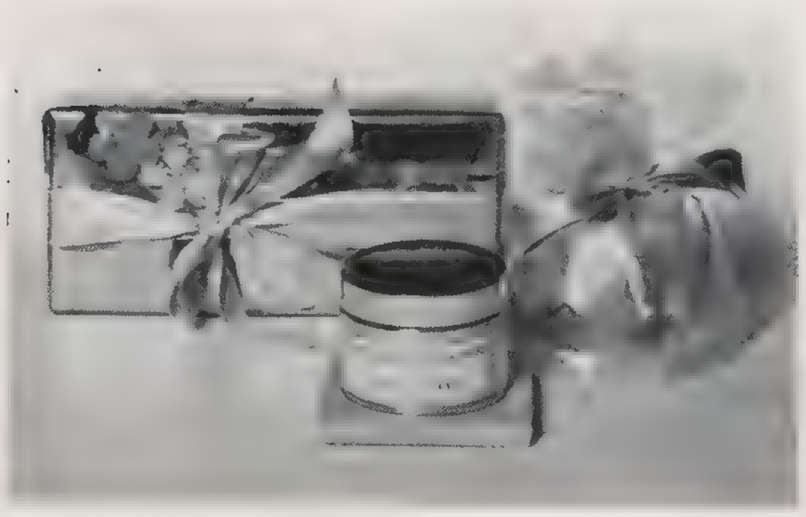
Have a cool wardrobe.

Keep a cool house.

Serve a cool dinner.

Read in fresh currents

DISCOVERIES IN BEAUTY



Left: Frances Denney's wise and pretty way of presenting her treatment line. Each item an alternate for a less useful gift. Shown here: soothing, pretty-making Oils of the Wilderness and Mild Skin Lotion. Presents for the complexion. From Bonwit Teller.

Sprinkle lightly before massaging: Débutante Foamy Powder Shampoo. A super-granulated, slightly scented, shampoo in a portable cylinder. Apply after wetting the head for a soft creamy lather. It is at Franklin Simon.

Jewel of a hand balm—Revlon's Aquamarine Lotion. This pale blue liquid-velvet is marvelously scented, meant to protect and pamper your hands (elbows too). Lord and Taylor has it in a large square lasts-for-months bottle.

Prerequisite of beauty in a new container: Stopette Spray is a liquid deodorant in a flexible plastic bottle. A squeeze of the bottle releases a fine spray. Altman has it.

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One for you!

Now, Munsingwear makes its wondrous bras in three individual style groups... *the better to fit* your *bust! Each group is designed in a* gamut *of sheer and satiny fabrics. All have new ideas, ranging from* stitching *under each cup for* extra *support and* accented *uplift, to an elastic strip for diaphragm comfort and* young separation. *Each group comes in A, B, and C cups! And* colors *that lift your morale. From $1.50 to $3.50.*

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SHOE NEWS IN LINEN

Until this season, linen shoes have made rather tentative appearances as spectator-sports shoes at winter- and summer-resorts. Now, linen as a shoe-fabric is riding high on the incoming wave of fabric shoes—because of its kinship with dresses of linen, of Shantung, of linen-weave rayon, its companionability with cottons, print or plain. Since dresses of these materials are entering upon a broader life, the linen shoe takes its cue accordingly, arrives as a well-heeled opera pump, a festive sandal. In white, the shoes shown here belong by day to country club environs, but by night are free to go to town with big organdies and the like. Whether the life of such shoes is amplified by their being dyed, depends, clearly, upon the tone chosen. Grey has a passport; adventurers like orange have restrictions. The white or bright-toned shoe is an eye-catcher. Thus the nylon stockings that go with it should deserve attention it will surely get! With white shoes and dress, neutral-toned nylons. With white shoes, a dress in colour, the nylons may echo the dress-tone. With dyed shoes, nylons may stay neutral or echo the shoes or the dress. And if you own stockings of various denier-counts, wear the higher counts with sturdier shoes, low denier with shoes of elegance.

In complete agreement with the linen shoe, the linen bag. This, on a gold-plated frame, begins life, like the shoes, white; may be dyed and taken properly into town. $19, plus tax, I. Miller.

GRIGSBY

Linen opera pump, absolutely simple, absolutely white. Lightweight, refreshing. $20, I. Miller. A shoe of such clean, pure continuous lines is an ideal one to leave white as it comes, but it may, of course, be dyed to match any sample.

White linen ankle-strap sandal with comfortably V-ed throat, by Johansen. About $13. Oppenheim Collins; Jelleff's. With shoes open to the sole at the centre section, nylons that do not show central reinforcement.

Traditional opera pump, summery in white linen, with linen-covered Louis heel of moderate height, great grace. $20 at Saks Fifth Avenue. With a Louis-heel shoe, nylons extra nebulous—or clocked ones.

Ankle-strap sandal, white linen, along party lines, so pleasantly interrupted that it could be tinted a shock-colour (coral-pink? orange? violet?) without looking over-emphatic. By Foot Delight. Joseph Antell.

Cooling-system design in a white linen cut-out sandal with an easy-going medium heel. $19 at Saks Fifth. With shoes of this type, it's a good idea to put on sandal-foot nylons, McCallum's, for instance. Altman.

● *Satin elastic and sheer Leno elastic are combined by Gossar-DEB in a waist-marking, whistle-slick girdle ... to make a dream girl of you! The Gossard uplift of semi-circle stitched satin, topped with lace and banded with elastic ... in A, B and C cup sizes.*

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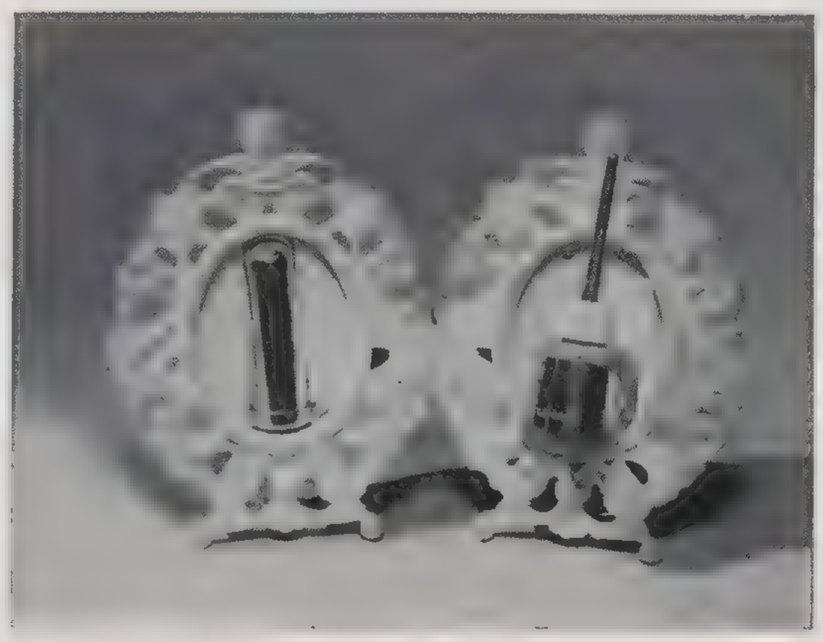
DISCOVERIES IN BEAUTY



Framed for spring nail and lip colour harmony—Naylon's "Twintype." Shown here: Pink Ribbon nail enamel and lipstick, a bright, pretty colour (there are six other shades to choose from) and the frames may be put to good use after you leave Lord & Taylor.

Et Cetera and Vice Versa, not idle conversation but two excellent fragrances by Victoria. These portable, domino-sized flasks with little gold-like caps, promise to reserve only a very tiny portion of your purse. Et Cetera is in a pink drum box, Vice Versa is packaged in green. Altman has both.

As you can see just above, the subject is reducing—the instructions and pace are supplied by a series of recordings in an album called "Get Thin to Music." If you (like most of us) find the business of exercising a hard-to-stick-to morning and evening routine, these discs will serve as a cheery monitor. Haynes Griffin has this discovery.

To stay with you all day long, Hattie Carnegie's Oily Skin Foundation (it has a counterpart for dry skin too). This liquid manages to: resist oiliness in the complexion, give a fine mat-finish, do a long-lasting job on a single application.

Gentle reminder of a not-new but consistently excellent item. Campana's Italian Balm is a mist-coloured softener primarily thought of as a hand balm but it could spread its gentle, gentle skin-solace to roughened elbows and such. Find it at Bloomingdale's.

This is Revlon's new Lip-Fashion lipstick. Its case looks like gold and it certainly allows for an artist's grip when in use. (Thin enough for outlining—thick enough for outlining—thick enough for filling in.) Refills and Lip-Fashion available in all Revlon shades. Bonwit Teller.

Gourielli's Five O'Clock Masque is a ten-minute beauty pick-up. Pink-liquid-in-a-bottle version of Gourielli's salon treatment, to be smoothed over the face, allowed to dry (while you relax for ten minutes), washed off with tepid water. It gives a smoother, softer skin surface on which to build a pretty beauty picture.

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"FREE-LIFT"
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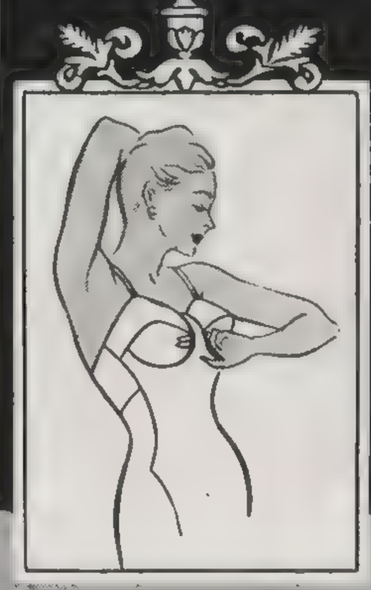
CORSELETTE



. . . here's a glamour-plus corselette that holds the bosom high, and molds the rest of your figure into Fashion's smartest lines! The bra section is semi-attached, so there's never a drag down on your shoulders, and easy freedom is ever present. Try one on in your favorite corset department—you'll want to own it!

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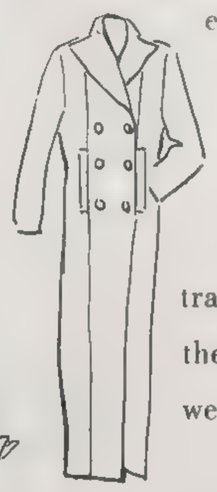
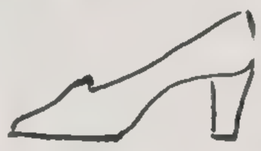
AROUND-THE-WORLD WARDROBE

66 pounds and 60 days

BY ELEANOR MONTGOMERY

FLYING: This is a wardrobe that *worked.* Away from home sixty days, with sixty-six pounds, I found that I had everything needed for winter in Shanghai, tropical heat in Madras, a picnic in Kandy, dinner parties, tea parties, et cetera. My basic clothes were midnight blue, accessories black. Three daytime indestructibles: my overcoat, travel dress, wool suit. I tied my flying hat under the chin. My man-tailored cashmere overcoat went shopping, motoring, flying, even dancing. Perfect calfskin pumps, with built-up leather heels, were infallibly comfortable. *The* travel dress to wear aboard the Clipper was of jersey suiting, the top cut on the bias for kitten-curling in night flights; the waistline two inches bigger than mine, for real comfort, pulled in with a six-notch black alligator belt; the over-all dress, loose, stretchable, sturdy enough for punishment, right even for *occasions* straight from the plane.

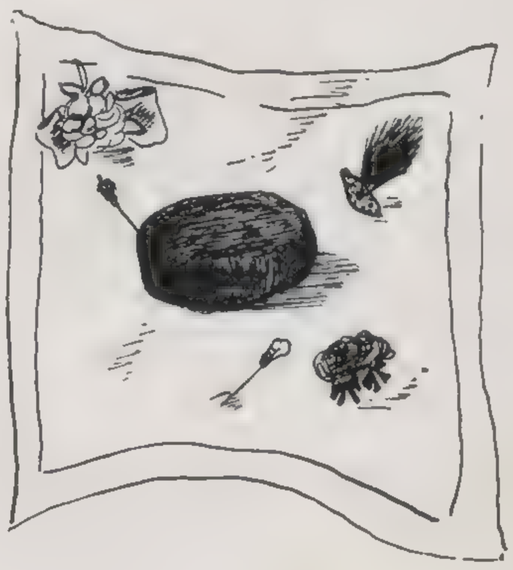




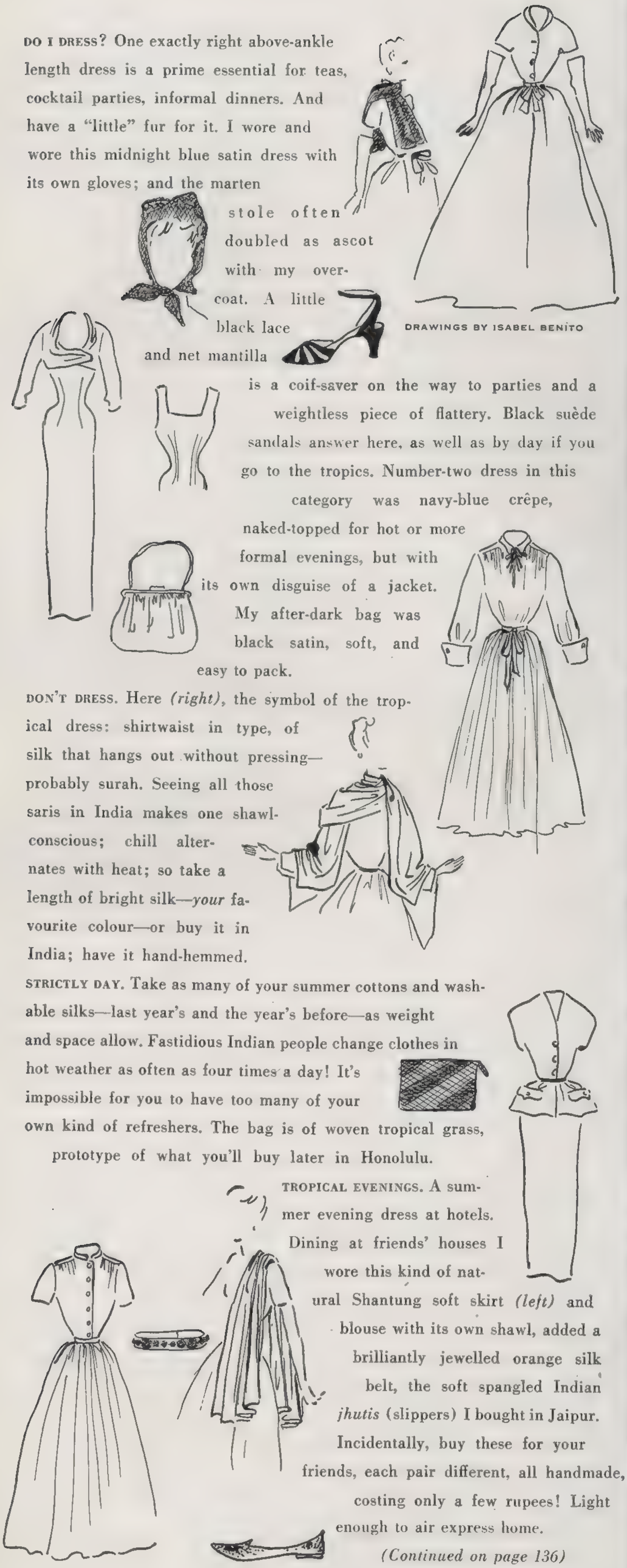
BIG CITIES: A town suit, the best possible. Mine was blue; its charm in the way it *fit.* Black suède or blue cotton gloves. Blue satin bows on combs, and a veil; or a soft black velours pillbox *(below).* Alternate to the calfskin pumps: one pair of town shoes. Alternate to my giant travel bag, which weighed ten pounds filled, a zipped black felt bag made of a hat body—light as a hat!

EVENING: My most formal dress was a wrapped black crêpe coat dress that packs flat. The Chinese red silk slippers I took to wear with it were always a gala spark.

HAT LIFE: Aside from the travel hat which never needed to be packed, I had *a* hat with five of its own accessory changes—flowers, ribbons, feathers, all tied together in a silk handkerchief for packing.



DO I DRESS? One exactly right above-ankle length dress is a prime essential for teas, cocktail parties, informal dinners. And have a "little" fur for it. I wore and wore this midnight blue satin dress with its own gloves; and the marten stole often doubled as ascot with my overcoat. A little black lace and net mantilla is a coif-saver on the way to parties and a weightless piece of flattery. Black suède sandals answer here, as well as by day if you go to the tropics. Number-two dress in this category was navy-blue crêpe, naked-topped for hot or more formal evenings, but with its own disguise of a jacket. My after-dark bag was black satin, soft, and easy to pack.



DRAWINGS BY ISABEL BENITO

DON'T DRESS. Here *(right)*, the symbol of the tropical dress: shirtwaist in type, of silk that hangs out without pressing—probably surah. Seeing all those saris in India makes one shawl-conscious; chill alternates with heat; so take a length of bright silk—*your* favourite colour—or buy it in India; have it hand-hemmed.

STRICTLY DAY. Take as many of your summer cottons and washable silks—last year's and the year's before—as weight and space allow. Fastidious Indian people change clothes in hot weather as often as four times a day! It's impossible for you to have too many of your own kind of refreshers. The bag is of woven tropical grass, prototype of what you'll buy later in Honolulu.

TROPICAL EVENINGS. A summer evening dress at hotels. Dining at friends' houses I wore this kind of natural Shantung soft skirt *(left)* and blouse with its own shawl, added a brilliantly jewelled orange silk belt, the soft spangled Indian *jhutis* (slippers) I bought in Jaipur. Incidentally, buy these for your friends, each pair different, all handmade, costing only a few rupees! Light enough to air express home.

(Continued on page 136)

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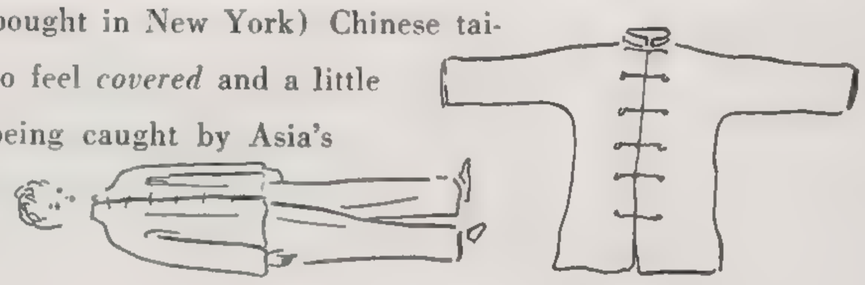
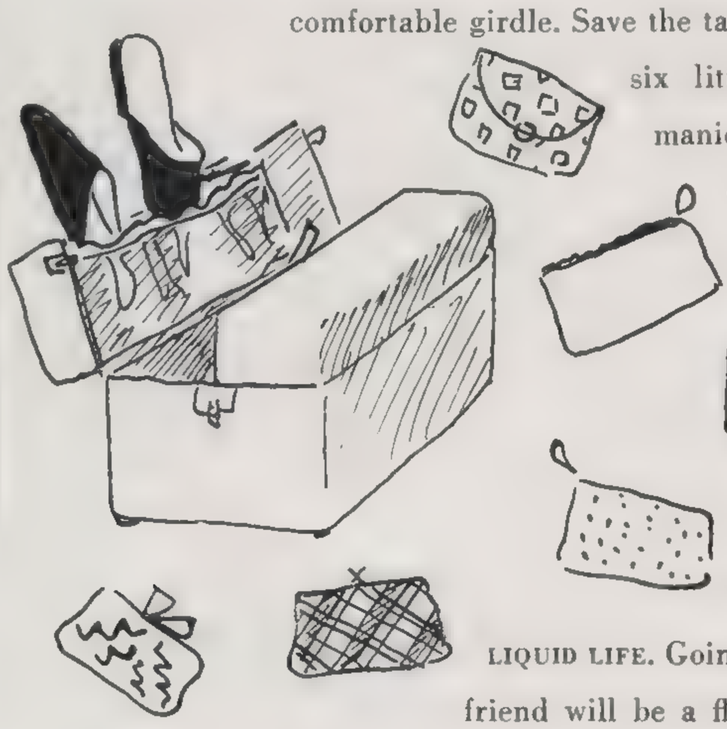
(Continued from page 135)

COUNTRY EXCURSIONS. My dark blue poplin skirt was so tough and closely woven that it served in the north with black leather moccasins, or with sandals for a picnic in the tropics. Add at least three crisp white cotton shirts, white string gloves for urban moments, and you're all set for any country invitation. The naked thong sandals are the ones you'll buy and wear in South India.

SLEEP. There are two schools of thought here. Some like the jersey nightgown one can wash out one's self in a pinch. It has the advantage of costing little in weight. I paid in weight for white Italian silk (bought in New York) Chinese tailored pyjamas just to feel *covered* and a little formal in case of being caught by Asia's silent servants before I got my robe wrapped around me.



WHAT GOES IN THE BOTTLE CASE? Slippers—what a joy on the long hops to be able to take off your outdoor shoes! And a hot water bottle for cold feet or a tummy ache. A woolly or heavy silk scarf if you're travelling in cold weather, a shawl, little jacket, or sweater. (*On* you an *old* sloppy comfortable girdle. Save the taut new ones for shore.) Those six little envelopes hold make-up, manicure tools, sewing tools, washcloth, et cetera, each a different colour for quick identification. And books and magazines, if you can afford the weight, belong here. (Some weight allowances are expected.)



LIQUID LIFE. Going away present from your best friend will be a flask of good French brandy—"for emergency." The emergency won't come, but the moment will when you'll be happy to offer an after-dinner cognac to a newfound air travel friend. Instead of carrying the full-sized bottles of skin tonic, hair oil, cooling lotion, et cetera, divide these liquids into little bottles.

ANTI-MOSQUITO. At night, when you crawl under the netting in the tropics, use a pocket flashlight to make sure no mosquito is in the tent with you. Carry mosquito "bombs."

DRAWINGS BY ISABEL BENITO

Editor's Note: Although this wardrobe made a world tour, its efficiency is as suited to other travels. In warm climates, carry the overcoat for plane wear, substitute silk for wool in your travel dress. Going from cool to cool, omit lightweights; double in woollens. But follow the pattern; it's proved its worth.

CANASTA

NEW RUMMY GAME FROM THE ARGENTINE

BY OTTILIE H. REILLY OF THE NEW YORK REGENCY CLUB

The game is best adapted for 4 players.

Two standard decks of 52 cards and 4 jokers are shuffled together and used.

THE DEAL

Players cut for partners—high card becomes the first player, has choice of seats and the player to his right deals. For the purpose of the cut, the joker is high, then aces, etc.

Each player is dealt eleven cards. The next card becomes the upcard but is not turned until player in turn declares whether or not he has a red trey. If so, the red trey or treys is placed before the respective player and in turn another card is drawn from the stock to replace each red trey. If during the play later on, a player draws a red trey it must be immediately placed before the player and another card drawn from the stock to replace it. (The red treys count 100 points each at the end of the game. Should one side have all four red treys the bonus for them is 800 points.)

The game proceeds—the dealer turns the next card which becomes the upcard, the remainder of the pack becomes the stock.

A player may not look at or pick up any of his cards until the deal is completed. The deal rotates around the table.

THE PLAY

The players play in turn, commencing with the player to the left of the dealer. A play consists of three parts:

(a) The Draw

(b) The Meld (depending upon how many points are necessary relative to the score)

In order to make the first meld, with either the upcard or drawing from the stock the player must have a count of 50 points to meld including the upcard. The meld from the stock or upcard must be three or more of a kind. No sequences are made from the discard pile.

The object of the game is to increase the melds to seven of a kind, which is called a "Canasta." If the "Canasta" is perfect without a deuce or a joker, it is called a "Pure" Canasta which counts 500 points. A mixed group of seven of a kind including a deuce or jokers is called a "Mixed" Canasta which counts 300 points. A Canasta when completed is piled in a stack with either a red or black card on top, the red designating a "Pure" Canasta or a black card on top designating a "Mixed" Canasta. Partners can play on one another's melds but not on opponents'. Neither deuces nor jokers can be replaced with cards they represent. Additional plays can be made on Canasta with no additional bonus.

(c) The Discard. A discard must be made after each draw but it is not necessary at the end of the hand when the player is calling to go out. If a black trey is discarded at any time it becomes a "Stop Card" making it impossible for the next player to take the discard pile.

A player may only meld or add to his or his partner's meld when it is his turn to play. Sequences are rarely melded, only as a convenience during the game or to complete a call. Deuces and jokers are wild.

If the first player refuses the first upcard he draws from the stock. No other player has the option of taking the first upcard. Should the upcard be a deuce, red trey or joker it can not be used as a meld and must be covered by the next card from the stock. With a deuce or joker in the discard pile it is necessary to have two of a kind to match the up-card. It cannot be melded with a deuce or joker (when there is a deuce or joker in the discard pile).

In order to call and complete the hand it is necessary to have at least one Canasta. Partners can play on one another's melds but not on the opponents' meld.

THE COUNT

In a meld on the table, or in hand.

Jokers	Count	50	pts.	each
Aces & Deuces	"	20	"	"
Kings to Eights	"	10	"	"
Seven to Threes	"	5	"	"
Red Treys	"	100	"	"

Unless all 4 are on one side then Count 800 for all four.

100 Points for Calling

200 " " " Concealed (quite unusual)

Game—5,000 Points (no bonus for reaching game)

Penalty—Should either side fail to place red trey on table 500 points penalty.

Should a side with a red trey or treys on the table fail to make any meld when opponents call, they are penalized the value of red treys melded.

In order to make the first meld either directly from a player's hand or by using the upcard, it is necessary to have a count of 50 points to meld, including the upcard. As the score progresses and 1,500 points is reached, it is necessary to have 90 points for the first meld and when 3,000 points is reached it is necessary to have 120 points including the upcard for a first meld.

Players should not comment on plays or exchange advice.

When a player is ready to call, it is customary to ask the partner, "May I call, partner?" The answer is dependent upon the possibility of completing another Canasta, the opponents' score or his unfavourable holding. Should the player's last discard give the opponents a "Pure" Canasta it is not necessary to ask the partner's permission to call.

Should at any time during the game one side be minus, it is not necessary for that side to have the customary 50 points for the first meld.

THE SCORE

At the conclusion of a hand all players are credited with Canasta, the count of their melded cards, bonus and red treys (if any) and debited with the count of their other cards. The player who goes out receives a bonus of 100 points.

To accentuate your natural charm, this beautifully finished corselette features Modart's Wing Back which smooths the shoulders so nicely . . . and Modart's Action Front which adjusts itself to any posture.

Scientifically designed for "Control With Comfort" and made of fine materials, Modart garments are favorites with women who insist on appearing at their very best!

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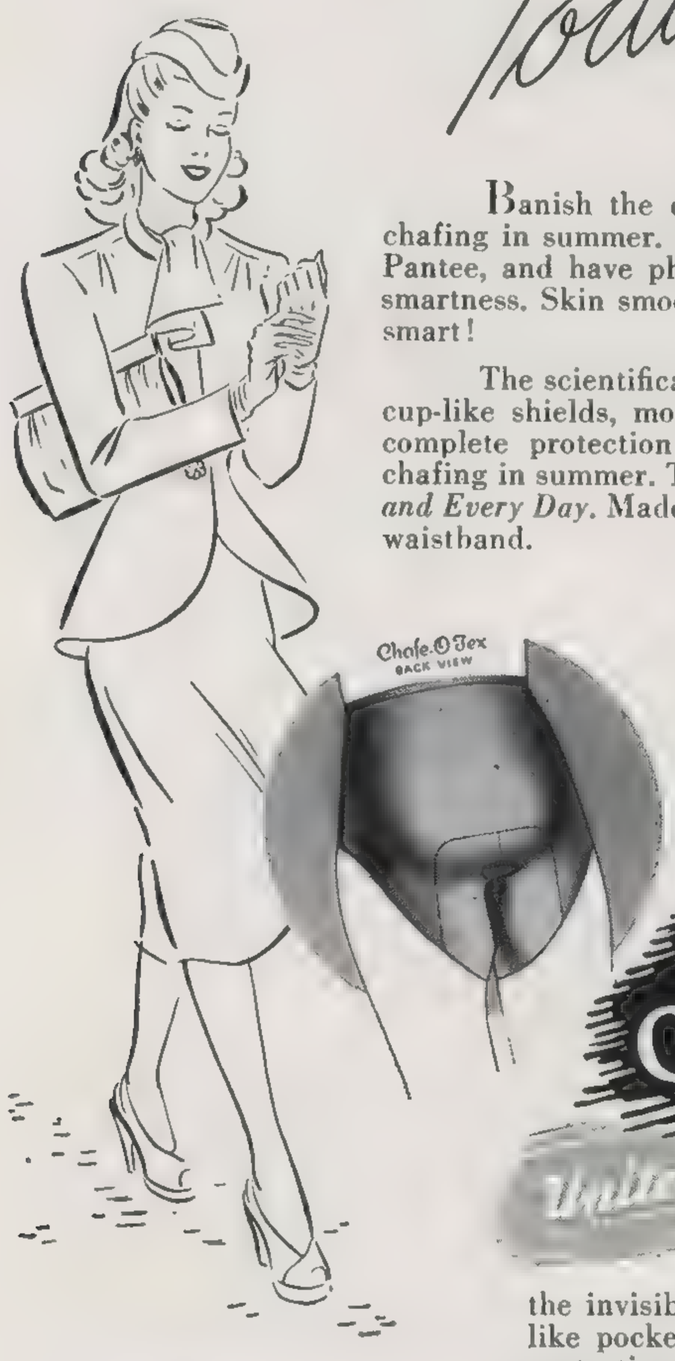
Send for *free* Style Folder: Maiden Form Brassiere Company, Inc., New York 16, N. Y.

Today... and every day!



Banish the discomfort of cold in winter and chafing in summer. Wear CHAFE-O-TEX, the dainty Pantee, and have physical comfort, convenience, and smartness. Skin smooth—light weight—comfortable—smart!

The scientifically designed crotch, with its deep cup-like shields, molds to the inner thigh and gives complete protection from cold in winter and from chafing in summer. Truly an all-year pantee for *Today and Every Day*. Made of Bemberg Rayon*, with elastic waistband.

At the knit underwear, corset, or lingerie departments of your favorite store or specialty shop. If they do not have CHAFE-O-TEX in stock, please write the Unitex Manufacturing Co., Tiffin, Ohio for free literature and prices.

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Unitex

Ask to see UNITEX,

the invisible sanitary pantee, with the cup-like pocket, for undreamed of comfort and protection.

***UNITEX** Manufacturing Company, Tiffin, Ohio*

WITHOUT PASSPORT

(Continued from page 96)

HAWAII

American Plan. (In Honolulu, Walter H. Dillingham or Edward A. Bolles, for instance, rent houses.)

The *S. S. Lurline*, newly decorated, started her four-and-a-half day ferry trips to Hawaii again last month, from San Francisco and Los Angeles, alternately. Or, if speed is of the essence, the quickest way to get to Hawaii is by the United Air Line's seven-hour flight from San Francisco. (To Hawaii on the *S. S. Lurline*, $160 and up, first class, plus tax, one way; San Francisco-Hawaii by United Air Lines, $150, plus tax, one way. The *Lurline*, incidentally, sails July 21 on a twenty-two day Hawaiian cruise; $465 plus tax.)

Three things to remember when going to Hawaii are, of course, birth and vaccination certificates, as whenever leaving the United States, plus hotel reservations made through a reliable travel agency, such as Bristed Manning Travel Service in New York, or the American Express Company. In Hawaii, the right clothes are shirtwaist dresses in cotton, linen, Shantung, (and light wool, for the mountains), all day long; pretty prints, pretty hats for cocktail parties, classic sports equipment; and for most evenings, ballet-length dresses to float in Hawaii's Trade Winds.

ALASKA

weeks, per person.)

The Alaska Highway is now unconditionally open to the public, but drivers should know that it is 2,300 miles from the United States border to Fairbanks, that there are few gasoline stations and hotels and that these are far apart. (The United States Department of the Interior has information on the highway.) The right clothes for Alaska are the simplest cotton dresses for daytime, plus sweaters and tweeds for Arctic Circle junkets, and print dresses for hotel evenings, For the *M. S. Corsair*, resort clothes as for Hawaii, including evening dresses.

CANADA

American Plan.)

The serious fishing expedition —especially for salmon—is the other timelessly Canadian holiday. Warning to the uninitiated: this means, quite simply, living in a simple fishing camp, and fishing. That is all; some men like it and some women, too. (Rights to salmon fishing in Eastern Canada, plus camps, can occasionally be rented through the H. F. Stone Company in New York.)

To take a car into Canada means only getting a permit, given quickly at the border. But motor trips in Canada mean, usually, miles of mountains, forests, rivers, for each thin scratch of civilization; and your pleasure depends on your capacity for nature. (As Canada is now making major road repairs, information on road conditions and also on the variable quality of roadside inns is vital. The American Automobile Association and the Canadian Government Travel Bureau in Ottawa can both provide it.)

The clothes to take to Canada are, surprisingly, the same as for Hawaii, plus sweaters, tweeds, brogues. The young or slim can wear blue jeans for riding in the Rockies. For rugged activities, such as pack trips, tough clothes—flannel shirts, heavy twill breeches, leather jackets. Among Canada's shopping temptations are Scottish tweeds and cashmere sweaters, Wedgwood and Spode, Irish Beleek china; and Habitant rugs and pottery at the shops of the Canadian Handicrafts Guild.

MEXICO AND GUATEMALA

The point to most summer holidays here is sightseeing in the mountains, faithfully cool at night. In Mexico, for the first time, a particularly interesting motor trip will be practical right through the summer's quick afternoon downpours, because Mexico has now put certain roads in all-weather condition. This drive runs from Mexico City past Lake Pátzcuaro to the provincial capital of Guadalajara, and back through the eighteenth century silver-mining boom towns of Guanajuato and San Miguel Allende. There is one special advantage to this trip: it is not yet traveller-ridden, yet there are comfortable hotels along the way. (The Exprinter Travel Service, specialists in Latin American travel, in New York, will arrange a car and chauffeur, and make hotel reservations for this trip; for ten days, for two people, about $340 each; for four people, about $240 each.)

Mexico City is the pivot of most travel in Mexico, particularly in summer, when it is wiser, usually, to fly directly there than to drive down over the sometimes hot stretches of flat Northern Mexico. In the capital, delicious luncheons and dinner, as at the Ambassador Restaurant and the San Angel Inn, and pleasant dancing, as at the Casanova night club, usually break sightseeing. The Reforma remains the celebrity among Mexico City's hotels, pending the opening *mañana* of the new Hotel del Prado. A good small hotel is the Maria Cristina, with its garden. (American Airlines, Chicago to Mexico City, $279.29 round trip, plus tax. Hotel Reforma, approximately $9, single room; Hotel Maria Cristina, approximately $5 and up, single room; both European Plan.)

In Guatemala, a few perceptive writers and artists have started the new travel trend of going to stay in the old, sharply nostalgic town of Antigua. From there, it is easy to make the star Guatemalan drive, to the Indian town of Chichicastenango and to Lake Atitlán, where there are swimming and tennis as well as a set of Indian villages. (Pan American World Airways, Mexico City to Guatemala City, $113.40 round trip, plus tax. In Antigua, the Santa Rosa Ho-

(Continued on page 140)

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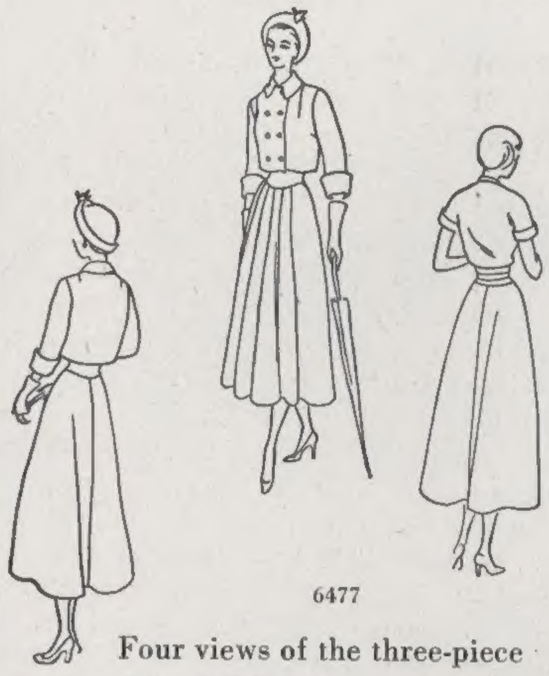

6477

Four views of the three-piece suit (6477) shown on page 110. It comes in sizes 12 to 18 (30 to 36); needs, for size 16, 6 yards of 39" material, includes blouse at right.

Two views (below) of Design 6465, shown on page 111. Sizes 12 to 20 (30 to 38). Size 16: 5¾ yds. 35".

6465

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON THIS PAGE.

Note: Connecticut residents please add sales tax.

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Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque or money order. Remittances should be made out to the store or office from which you order.

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236	2.00
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6465	.75
6471	.60
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Join a group of friends at one of our free Beauty Clinics, and learn *in just one evening* how to acquire a flattering "new" look . . . all from a few simple changes in make-up. It's easy, and so logical. You merely use proper skin care and make-up of the most becoming shade . . . cosmetics created especially for your type of skin. Our clinic director will want you to try on the preparations she recommends. You can see for yourself the amazing—and flattering—change in your appearance.

Attendance at a House of Stuart Beauty Clinic is by invitation only. Write today to be sure that you'll be invited to an early clinic scheduled for your neighborhood.

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DEPT. 5 • NEWARK • NEW YORK

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SUCH FREEDOM!
HOW SIMPLE!
SCIENTIFIC!
CONVENIENT!

Is any American woman in this year 1948 going to deny herself the benefit of a genuine improvement in living—especially in regard to personal daintiness and monthly sanitary protection? . . . Not if she listens for a minute to the praises of *Tampax*—designed by a doctor to be worn internally, without any need for belts, pins or external pads. No odor. No chafing. No telltale bulges or ridges. It's wonderful!

Tampax follows a well-known medical principle—internal absorption—and its use is now made possible to women generally by means of a patented applicator containing pure surgical cotton, very absorbent and efficient. Your hands need never touch the Tampax and you cannot feel it when in place.

You can wear Tampax in shower—or tub. It changes quickly, disposes easily. Average month's supply slips into purse. Ask for Tampax at drug or notion counters. It's really the last word! Comes in 3 absorbencies—Regular, Super, Junior. Act now—prepare for *next* month. Tampax Incorporated, Palmer, Mass.

Accepted for Advertising by the Journal of the American Medical Association

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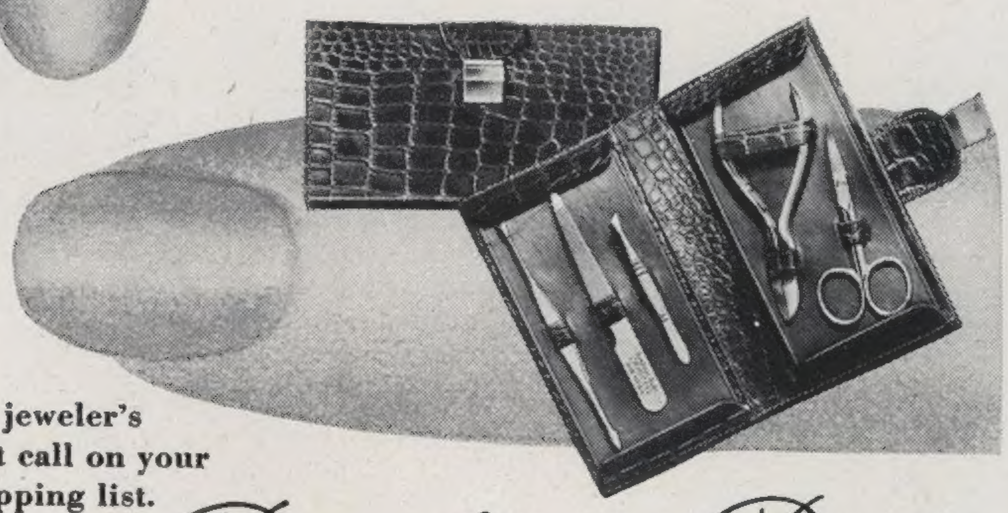
Two thoughts for Gift Giving

For graduation, for bridesmaids, and ushers, and, let's not forget Father's Day. A proud gift to give, a thrilling one to receive. Cases and fittings made by Barbara Bates' own skilled craftsmen.

"Esquire" for men. Nickel-plated implements. $11.50 plus $1.00 Fed. Excise Tax on case only.



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WITHOUT PASSPORT

(Continued from page 138)

tel, $8 and up; in Chichicastenango, the Mayan Inn, approximately $10 and up; at Lake Atitlán, the Casa Contenta, $7.50 and up, all American Plan.)

The clothes for Mexico City and Guatemala City are simple, quiet-coloured linen and Shantung dresses, with hats, during the day; from cocktails on, printed silk dresses and black dresses, ballet length, with a fur wrap or warm evening jacket. Outside the capitals, cotton dresses as well as linen, and the printed silk dresses again at night. Vital extras: a raincoat; one full evening dress, in case of a private dinner party. (Note: Both countries require tourist cards. Guatemala also requires vaccination, health, and police certificates.)

BERMUDA AND THE WEST INDIES

Bermuda, the most practiced resort, probably, among these islands, continues its specialty of bicycling. Its swimming, sailing, tennis, and dancing continue in summer as at Easter time. There is always gaiety, to take or leave. Here, this summer, there are two new seaside cottage colonies, The Reefs Beach Club, and The Pink Beach, both attractive. (Pan American World Airways, New York-Bermuda, $126 round trip, plus tax; The Reefs, $32 for two, American Plan; The Pink Beach, $20 and up for two, European Plan.)

The West Indies are quite another story. There, except in Nassau in winter, resort life is simpler, quieter, and less organized than in Bermuda, and although some of the Indies are trying to establish themselves as year-round holiday islands, they are inescapably warm in summer. There are several comparatively prudent ways to test personal feelings about the temperature. One is to stay in a hotel like the new Buccaneer, on St. Croix in the Virgin Islands and high enough up a hill, above its own beaches, to catch the sea breeze. Another way is to go island-hopping by one of the seventeen-day West Indies cruises of the three new Alcoa Line ships. These are all air-conditioned. The Grace Line's twelve-day Caribbean cruises call only at Curaçao in the Indies, but temptingly make stops in Colombia and Venezuela without requiring a passport. [The Buccaneer Hotel, $10 and up, American Plan. Alcoa Steamship Line cruises, out of New York and New Orleans, $450 and up, plus tax; Grace Line cruises, out of New York (twelve days), $435 and up, no tax. To see more of South America, as by a cruise to Buenos Aires on one of the Moore-McCormack Line's newly decorated ships, does require a passport.]

In Bermuda, in the Virgin Islands, and on West Indies cruises, this is the basic wardrobe: simple pastel cotton and linen dresses; classic sports clothes, including a beach coat, and long shorts, of course, for bicycling in Bermuda; ballet-length dresses of printed silk and pastel chiffon; sweaters and a short coat against sea breezes; a raincoat. For Bermuda and cruises, full evening dresses.

When just a little shows ...keep it dull

Strutwear reverse Nylons

knitted inside out...for that dull look

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Romance-inspired, lovely-lady look...to be envied *and* desired. Tabu's "forbidden" color and its fragrance, too.
Hidden within the lipstick's cover is a vial of *the* perfume! $2.50 complete, tax extra. There are nine perfect shades.

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GIFT *for a lifetime*

Skyway UNITRON BUILT LUGGAGE

For the Bride

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Only Skyway* offers *nine open stock patterns*, each in your choice of *nine matching pieces, color harmonized* for striking beauty, *built to last* over the stronger Unitron foundation. Skyway luggage makes a cherished gift—treasured through the years as matching cases are added to create the perfect ensemble.

*Trade Mark Reg.

"STARTER" SET in Flame pattern, shown at left, includes cosmetic, 21" overnight and wardrobe cases. Any of six other matching pieces can be added later.

Rio
18" OVERNIGHT

Oak
24" PULLMAN

Emerald
COSMETIC

Red Repton
HAT & SHOE CASE

Natural Repton
26" PULLMAN

Rouge
WARDROBE

Brown Sharkskin
JACKKNIFE

Blue Sharkskin
OVERSEAS CASE

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18"x13"x6" Reinforced no-sag pockets in top, three sides.

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Flame
21" OVERNIGHT

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